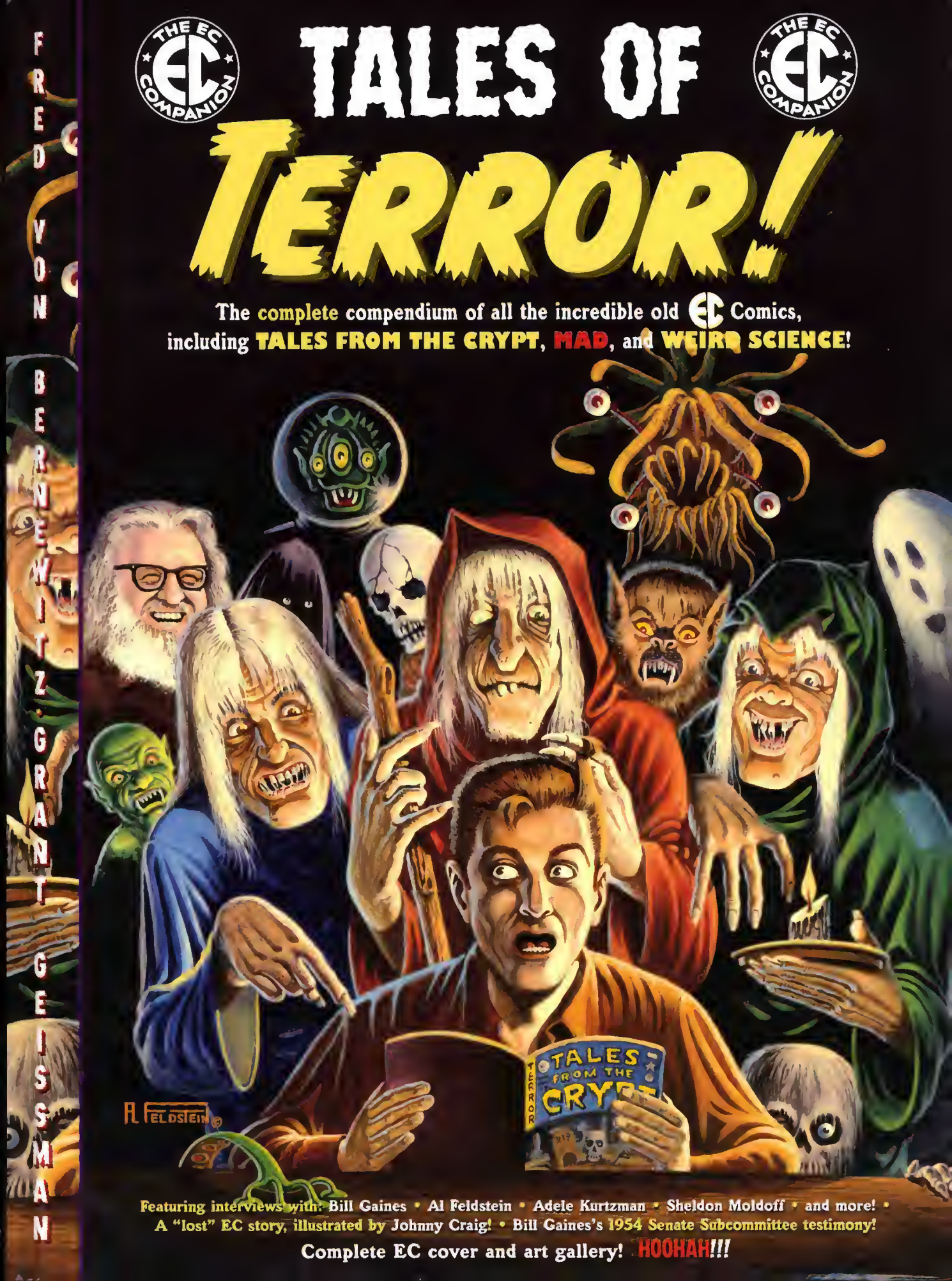

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Fred von Bernewitz

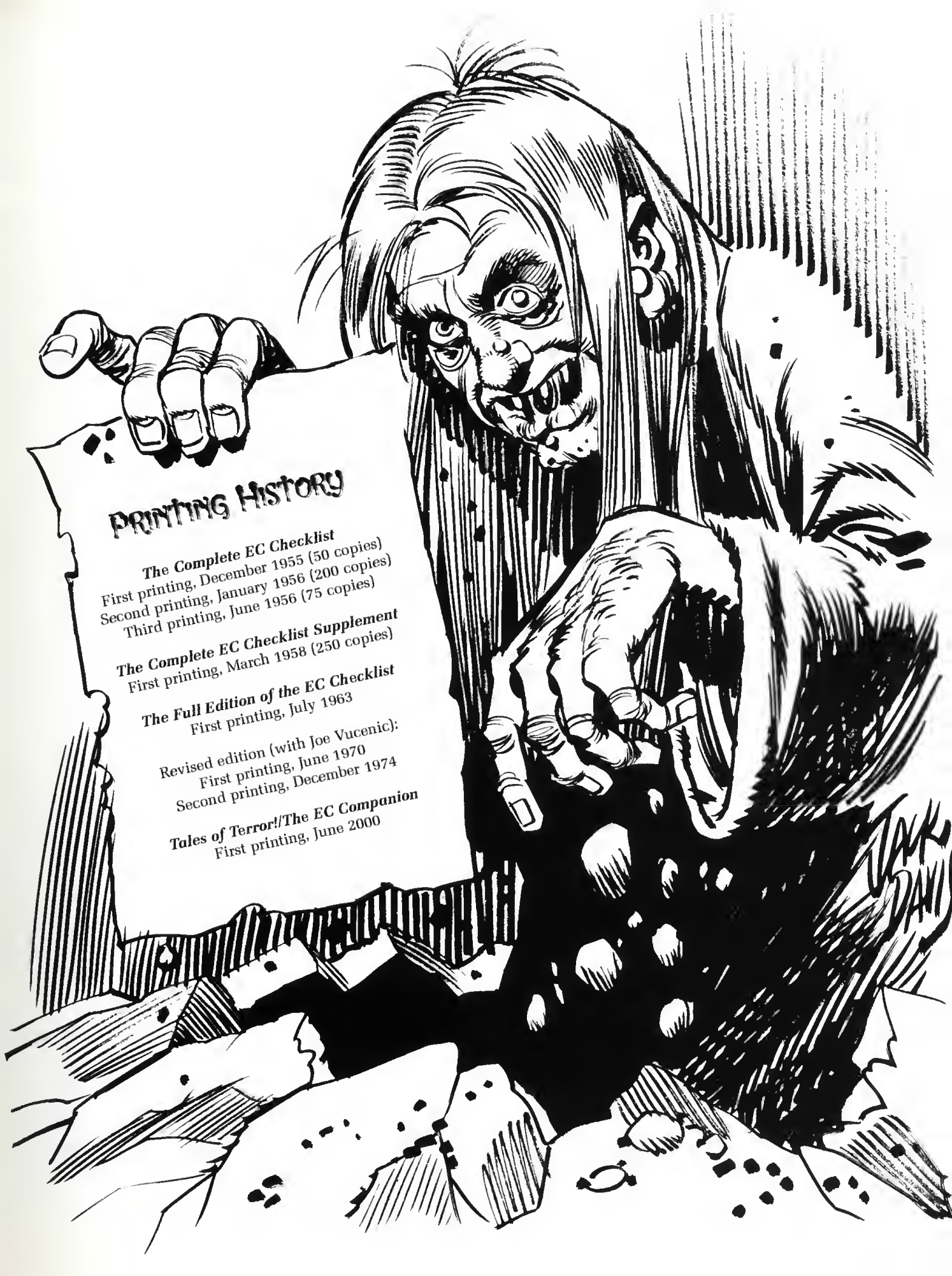


Fred von Bernewitz began collecting EC comics in 1953, buying them off the newsstands as they appeared. He is the author of the original version of *The Complete EC Checklist*, first published in 1955 (with several updates; see printing history opposite). At Bill Gaines's request, he also compiled three volumes of *The Complete MAD Checklist* (published in 1961, 1964, and 1970). Fred has edited several award-winning films, and he still keeps up with the latest developments in various fields of collecting.

Grant Geissman

Grant Geissman began collecting *MAD* material in 1961 and EC material in 1967. He is the author of the Eisner Award-nominated book *Collectibly MAD* (Kitchen Sink Press, 1995), the history of EC and *MAD* as shown by their own collectibles. He is also the compiler/annotator of the "best of" volumes *MAD About the Fifties* (Little, Brown, 1997), *MAD About the Sixties* (Little, Brown, 1995), *MAD About the Seventies* (Little, Brown, 1996), and *MAD About the Eighties* (Rutledge–Hill, 1999). Grant also compiled and wrote liner notes for *MAD Grooves* (Rhino Records, 1996), a collection of the best of the *MAD* record albums. In real life, he is a busy Hollywood studio guitarist, composer, and "contemporary jazz" recording artist with eleven albums released under his own name.




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Second printing, January 1956 (200 copies)
Third printing, June 1956 (75 copies)
The Complete EC Checklist Supplement
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First printing, July 1963
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JACK DAVIS

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PREFACE

Welcome to *Tales of Terror!/The EC Companion*, an exhaustive, illustrated indexing of the entire output of the EC comic book line. The authors are supposing that most of the readers of this book have at least a basic familiarity with the history of the EC comics, but for any newcomers here is a capsule history:

EC was begun in 1945 by comics pioneer M.C. Caines. The letters "EC" originally stood for "Educational Comics," reflecting Gaines's firm belief in the notion of comic books as an educational medium. Back in the 1930s, Caines had been instrumental in the formation of the early comic book industry. Somewhat later, as publisher of the All–American comics group, he had encouraged his partners at sister company DC/National to release a feature called *Superman*. Max Gaines (Gaines went by both "Max" and "Charlie") was later bought out of his share of the All-American—DC/National partnership, and he formed EC Comics, taking with him the rights to his *Picture Stories from the Bible* series.

After Max Gaines was killed in a motor boating accident in August, 1947, responsibility for the company fell to his son, William M. Gaines. Bill, who had been studying to be a chemistry teacher, was initially reluctant to step into his father's shoes; he did so only at his mother's insistence. "In the beginning," Bill wrote, "I hated the business so much that I visited the office only once a week to sign the payroll checks." As he began feeling his way through the ins and outs of being a publisher, his attitude began to change. "First thing I knew, I had to read our comics. Next thing I knew, I was in love with them."

As Bill began to assemble a new and younger staff (notably artist/writers Al Feldstein, Harvey Kurtzman, and Johnny Craig), he also began replacing his father's well-intentioned (but lackluster) titles with new (but highly derivative) ones. After several years of playing "follow the leader" and trying to keep up with the ever-changing trends in the comic book industry, EC tried out some experimental horror stories. These proved to be quite popular, and before long EC's horror comics had become the flagships of the line. This time it was EC's turn to be imitated, and other companies flooded the newsstands with competing horror titles.

EC's small (but highly regarded) line of comics consisted not only of horror, but also included science fiction, crime, shock, war, and eventually even humor comics. The list of freelance artists that regularly did work for EC reads like a "who's who" of comics (and to some extent, magazine illustration) in the mid-twentieth century: Jack Davis, Wallace Wood, Bill Elder, Reed Crandall, Frank Frazetta, Graham Ingels, Al Williamson, Joe Orlando, Jack Kamen, George Evans, Bernie Krigstein, and John Severin. Bill, whose father told him that he would never amount to anything, had been able to do what even his father could not do: make EC a success. There was, however, a dark cloud on the horizon. Armed with his book *Seduction of the Innocent*, an ambitious psychologist named Fredric Wertham had begun a highly-publicized campaign against horror and crime comics, which eventually led to a full Senate Subcommittee investigation of the alleged (but never proven) link between comic books and juvenile delinquency. Forced to "clean up" his comics or go out of business, Caines dropped most of his titles, and in 1955 began a "New Direction" in comics. These titles ran into retailer and distributor resistance and were a money-losing proposition. A magazine-sized

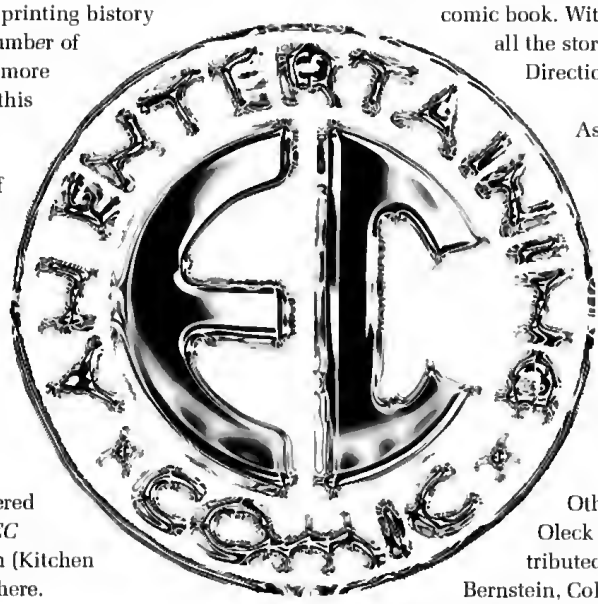
experiment (dubbed "Picto-Fiction") was also attempted; this too proved unsuccessful.

Fortunately for Bill Gaines, he had an ace in the hole in *MAD*, which he had recently turned into a magazine format to pacify creator/writer Harvey Kurtzman. Gaines put all his eggs in *MAD*'s basket, and (fittingly enough) insanity prevailed. After Kurtzman's departure from *MAD* in 1956, Gaines enlisted Al Feldstein as the magazine's editor (a position he held until his retirement in 1985). *MAD* magazine is, of course, an American icon. The EC comics, however, were no more.

Gone but not forgotten, EC's flame has been kept burning over the years by its most ardent fans through a series of high-quality reprints and high profile spin-offs (like HBO's *Tales from the Crypt*). As a result, the EC magic keeps getting re-discovered by successive (and equally rabid) generations of Fan-Addicts.

About this book:

As one can tell by the *EC Checklist*'s printing history (on page seven), there have been a number of editions of this work stretching back more than four decades. Our intention for this one (retitled *Tales of Terror!/The EC Companion*) was to incorporate the best and most useful features of all of these past versions. The 1963 issue of the *Checklist* has been used as the starting point for this expanded edition. All listings have been checked and re-checked against the original issues for accuracy. Most major EC reprint items are duly noted; anything falling more into the category of "collectibles" (posters, foreign editions, EC Fan-Addict Club items, et cetera) are covered in *Collectibly MAD—The MAD and EC Collectibles Guide* by Grant Geissman (Kitchen Sink Press, 1995) and do not appear here.



All issues (except Picto-Fiction) are 36 pages unless otherwise stated. The listings given include the issue number, date of publication, cover artist, number of pages in each story, story title, and story artist. Instances where the artist is unknown are noted. In cases where two artists are listed on a story as in "Severin and Elder" the artist listed first did the penciling and the artist listed second did the inking. Where they are listed as in "Elder, Krigstein" each artist did his own penciling and inking for a portion of the story.

In the Pre-Trend and New Trend sections, an issue number following a story title means that the story is a reprint and indicates where the story first appeared. A story title in *italics* means that the story is based (however loosely) on the front cover subject matter.

Some art credits that have been called into question in recent years have been verified by Harry Harrison, who recently looked over the stories attributed to him in the original *EC Checklist* and corroborated the accuracy of the listings.

Appearing for the first time in this edition of the *Checklist* is information on the writers for most of the stories in the New Trend comics, and for many of the Pre-Trend comics. Much of this data (in parenthesis following the story titles) has been reconstructed by John Benson and Grant Geissman from the payment records and recollections of the writers in question. Unfortunately, the original and fully complete information has been lost, as Bill Gaines's payment records were destroyed by an office vandal in the early 1960s. Quite a bit of information has since come to light with regard to EC writers, however. Al Feldstein contributed the lion's share of EC's output, working for the most part from springboards provided by Bill Gaines; it was these stories above all that provided what Benson has called "the EC mystique." Harry Harrison contributed scripts in the early days of the New Trend, as did Gardner Fox and Ivan Klapper. Harvey Kurtzman wrote nearly all the stories that appeared in *Two-Fisted Tales* and *Frontline Combat*, and virtually all the stories that appeared in the *MAD* comic book. With few exceptions, Johnny Craig wrote all the stories he drew in the New Trend and New Direction comics.

As the New Trend continued and Gaines and Feldstein became overburdened, outside writers were recruited. The most prolific of these was Carl Wessler, who contributed nearly 100 stories for EC's later New Trend and New Direction comics (see *Squa Tront* #9 for well-researched articles on Wessler's contributions as well as a breakdown for other writers, done by John Benson).

Other EC-recruited writers included Jack Oleck and Otto Binder. Writers who contributed handfuls of stories included Robert Bernstein, Colin Dawkins, Jerry De Fuccio, Bill Elder, Harlan Ellison (*Upheovol!, Weird Science-Fontosy* #24), George Evans, Dan Keyes, John Putnam, John Severin, Eileen Toomey, Irving Werstein, Wallace Wood, Nick Meglin, and Jack Mendelsohn. There are still a few question marks about who wrote what, but the great majority of stories in the EC oeuvre have (at long last) been reunited with their writers. See the following *A Note on the Sources of Attribution for the Writing Credits* for a complete breakdown on how the credits were determined.

Few of the EC Fan-Addicts who sent their quarters for the 1955 edition of *The Complete EC Checklist* could have imagined that today, some forty-five years later, there would still be enough interest in the EC comic book line to justify this deluxe edition of that seminal work. Like so many of EC's protagonists, EC itself will not stay buried. It is to all the EC Fan-Addicts, both old and new, that this edition is dedicated.

—Grant Geissman and Fred von Bernewitz

A NOTE ON THE SOURCES OF ATTRIBUTION FOR THE WRITING CREDITS

Many of the writing credits appearing in this book come from the research done by John Benson [JB] for his articles "The EC Writers" and "Carl Wessler: An EC Writer Revealed" for *Squa Tront* #9 (1983). Additional credits have been ferreted out by Grant Geissman [GG]. No credits or payment records survive from EC itself; our sources for all writers are given below so that readers can judge the relative certainty of the credits.

ROBERT BERNSTEIN. Attribution of bis *Psychoonolysis* stories comes from an article by Ted White in *Hoohoh* 4 (1956). [JB] Further confirmation of Bernstein's authorship comes from Feldstein's unprompted recollection of Bernstein's contribution in the interview contained in this book. [GG]

OTTO BINDER. Data comes from a list prepared by Binder from his original work records (supplied by Jerry Bails). In a few cases, his titles differ from published ones, leaving some possibility for error. [JB]

RAY BRADBURY. All authorized edaptetions are credited in the issues in which they appear.

JACK BREWSTER. Stories are credited in the issues in whicb they appear.

AL CHASE. Stories are credited in the issues in which they appeer.

JERRY COLEMAN. Stories are credited in the issues in which they appear. Coleman mey have also written *Picture Stories from Americon History* 1 and 2 and not been properly credited; there is no writer listed on these issues, just "a revised and edited by Dr. W. W. D. Sones" credit. (Colaman *is* credited for issues 3 and 4.) [GG]

JOHNNY CRAIG. In 1980, Craig looked over every New Trend end New Direction story that he illustrated or edited, and attempted to determine which were his. [JB] In June, 1997, Craig looked over his Pre-Trend output and attempted to determine wbich stories were his. In a July, 1997 letter, Craig wrote: "Regarding the scripts, I took credit for as meny as I tbought correct, but if anyone thinks they wrote something that I claimed as mine, please let them bave the authorsbip. I have given credit to Gardner Fox wherever possible. I would rather someone else receive credit than to teke it away from someone." [GG]

JACK DAVIS. Davis stories were credited in the issues in which they appear. Attribution for the adaptation of "The Last of the Mohicans" is based on analysis of story style and general information regarding how the issue was prepared; Davis himself can not recollect. [JB]

COLIN DAWKINS. A listing wes provided by Dawkins. [JB]

JERRY DE FUCCIO. A listing was provided by De Fuccio. [JB]

BILL ELDER. In 1976, Elder said that "Mole" was "e fantasy of mine that [Kurtzman] put into a reasonable structure," and Kurtzman, who was present, seemed to agree. Leter, Kurtzman cleimed sole euthorship, citing tbe cbaracter Mole as being inspired by the character in Dick Tracy. Also in 1976, Elder stated that he had written scripts for *Ponic*, citing "Smiddy" es e possibla example. In a more recent interview, he seemed less certain just how much he contributed to any *Ponic* script. [JB] Feldstein recently wrote this commant on the question of whether or not Elder bad written for *Ponic*: "No! Unless you want to credit partiel script for his wonderful bits of business in the art." [GG]

HARLAN ELLISON. Ellison's sole EC contribution is well documented by Bhob Stewart in the EC Library *Weird Science-Fontosy* notes [issue #24].

GEORGE EVANS. A listing was provided by Evans. [JB]

AL FELDSTEIN. Specifically for this book, Feldstein looked over his entire EC output in February, 1997 to try and establish once and for all his writing credits. Happily, Feldstein has en emazing memory for detail, and his credits are confirmed, with but a handful of question marks remaining. Additionally, his furtber comments or clarifications appear as footnotes throughout. Regarding his Pre-Trend stories, Feldstein wrote: "You can tell when I started writing my own 'westerns' and 'crime' stuff—I was on e 'true story' kick and my stuff ell has the disclaimer." Regarding the New Trend stories, perhaps the most interesting revelation is that Bill Gaines did not write the very earliest horror stories witb Feldstein; the Gaines/Feldstein collaborations started shortly after tha New Trend began. Gaines, of course, did approve the stories and the move into horror. About the stories in *Weird Science-Fontosy* #27-29, Feldstein comments: "It's really hard for me to pin thesa stories down since they all went through my hand and creative mind as they were transferred and rewritten (in the case of an Oleck script), or written directly onto the artist boards. I'm sorry—I have strong feelings about having written them, but from what source?" (In tha case of thesa issuas, tha attribution "Gaines/Feldstein or Olack" appaers.) In looking over the stories in *Ponic*, Faldstein confirmed his and Jack Mendelsohn's writing credits; he was unsure only about two text stories. About the "New Direction" books, Feldstein comments: "As far as story credits for the 'New Direction' ere concerned, I was operating by rote . . . I hated what was happening to our line of comics . . . so I can't recall who wrote what. Cradit should be givan to all tba frea-lanca writers who worked with me on these titles—besides Carl Wessler, whose stories are documented—including Jack Oleck, Dan Keyes, Irving Werstein, Robert Bernstein, et al." Al offers e final thought: "When Bill stopped plotting with me and I started using writers like Oleck end Wessler and Binder, we would heve script conferences and they would come in with springboard plots like Bill used to do, only with a little more detail. And I would polish these ideas witb them, sometimes changing, sometimes adding to, sometimes completely re-plotting their original ideas. Then they'd go write the detailed/finished plot. Then I'd edit it and refine it as I transferred it to the artist boards. If it's 'Gaines/Feldstein,' shouldn't it also be 'Feldstein/Oleck' or 'Feldstein/Wessler'? Just a thought . . . and just kidding!" Kidding or not, be makes a valid point. For the sake of simplicity, we have left the single writer credit. Tbe reader is instructed to keep in mind Feldstein's considerabla editorial contribution to these stories. [GG]

GARDNER FOX. The New Trend and romance data comes from Fox's original payment records. Since his records do not list issue number, and there are some story title changes and otber anomalies, there could be errors in attribution. Attribution for *Internotionol Comics* is based on his recollection in 1982. Fox also wrote at leest some segments of The Buckskin Kid and Sixgun Sisters for *Gunfighter* (per his payment records), end probably one or more stories for *Soddle Romonces* 9 and 10 (since these comics were in his collection when he turned it over to the University of Oregon). [JB] Based on Fox's 1982 recollection, it is essumed that he also wrote all of *Internotionol Crime Potrol* (present in the University of Oregon collection), end the scattered Van Menhattan, Madelon and Igor the Archer stories in *Crime Potrol*. Attribution of the Moon Girl storias (including the texts) is based on the recollection of Sheldon Moldoff (*Moon Girl* 1-4 and 7 are present in the University of Oregon collection), and on internal story evidence. "Out of the Grave," the text story in *Moon Girl* 7, is regarded as the probable text story Fox originally wrote for Moldoff's *Toles of the Supernotural*, based on the fact that it was an archetypal enough plot to have baen reprinted in *Hount of Feor* #15 (1950), end to heve been re-done by Feldstein as "The Thing from tbe Grave" in *Crypt* #22. (Asked recently, Feldstein surmised thet Gaines gave him the text to adapt, and added that the story has some strong phrases. He particularly liked the last line: "After a wbile the screaming stopped . . . ") A recent re-examination of the complete inventory of the University of Oregon collection has also revealed the presence of *Soddle Justice* 3, 4, 6 and 7, the "educational" comic *Edison, the Mon Who Chonged the World*, and—tantalizingly—*Volor* 4 end 5. *Soddle Justice* and *Volor* are mis-titled in the alphabetical inventory and were previously undetected; presumably Fox had stories in these issues as well. [GG]

BILL GAINES. Gaines generally plotted or co-plotted tha stories scripted by Feldstein, apart from the very earliast. He also helped Craig with story ideas, often in three-way conferances with Craig and Feldstein. Certain stories did stand out in his mind, but he did not claim to remember everything when it came to authorship. See Feldstein listing. [GG]

DAVID GAINES. Stories are credited in the issues in which they appear.

RUTH AND BURTON GELLER. The Gellers were a husband and wife team—Burton did the art, so it is presumed that Ruth wrote the scripts. Ruth Geller's text stories are credited in the issue in which they appear. [GG]

HARRY HARRISON. That Harrison wrote EC stories there is no doubt. In a 1972 interview in *Graphic Story Magazine* he tells how he actually wrote scripts that his wife signed and submitted to EC, so there is little reason to believe that he wrote the stories he illustrated. In 1982, Harrison could no longer recall what stories he wrote, but thought they were "romances, western romances—perhaps horror." [JB] On the other hand, there is no reason to believe that Harrison wouldn't have simply been given the illustration assignments on some of the scripts his "wife" submitted; EC was just not that big of an outfit. We have given tentative attribution to Harrison as writer on a few stories, but readers are reminded that these are far from absolute. [GG]

ISABEL MANNING HEWSON. Stories are credited in the issues in which they appear.

KATHERINE HUTCHINSON. Stories are credited in the issues in which they appear.

DAN KEYES. Data on Keyes's contributions to *Psychoanalysis* and *Confessions Illustrated* comes from Ted White's article in *Hoohoh* 4 (1956). It should be noted that in 1983 Keyes stated with certainty that he wrote no stories for EC except those in *Shock Illustrated* under the pen names Kris Daniels and A. D. Locke. [JB] Further confirmation of Keyes having written for *Psychoanalysis* comes from Al Feldstein's unprompted recollection in the interview contained in this book. Somewhat less definitive (but still compelling) confirmation of Keyes's writing on *Confessions Illustrated* can also be found in the interview. [GG]

IVAN KLAPPER. Bill Gaines stated that Klapper wrote many texts and probably some scripts for Pre-Trend and early New Trend issues, but Klapper can not recall which stories are his. [JB] Feldstein also confirms that Klapper wrote scripts. The handful of stories that are specifically attributed to Klapper are based on comments by Gaines and Kurtzman in their interview in *Squa Tront* 9. [GG]

DICK KRAUS. Original records were provided by Sheldon Moldoff (see interview). The text story in *Crime Patrol* 10 is credited in the issue, one of the relatively few bylines to appear on a text story. [GG]

HARVEY KURTZMAN. The only stories that are problematic are those that he illustrated for the Feldstein-edited titles. Attribution for these is based on Kurtzman's recollections and internal story evidence. Kurtzman himself recalled in 1965 that the *MAD* "Operation Under-the-Ground" texts were written by someone else and "I rewrote it;" the writer's name is now lost to time. [JB]

LUKAY (full name not given). The story is credited in the issue in which it appears.

NICK MEGLIN. A listing was provided by Meglin. [JB] Feldstein also concurs with Meglin's recollections. [GG]

JACK MENDELSOHN. A listing was provided by Mendelsohn. [JB] Of *Panic*, Feldstein recently wrote: "From #7 on, I used Jack Mendelsohn for scripts. They were all submitted as rough storyboards with balloons, and were adapted, re-written, or added to by me as I transferred them to the art board layouts for lettering." [GG]

MONTGOMERY MULFORD. Stories are credited in the issues in which they appear.

JACK OLECK. Oleck is recalled by Gaines and Feldstein as a prolific EC scriptwriter. Oleck himself claimed to have written few if any EC horror stories, and this may be true. He did write a number of New Direction stories, however. According to Ted White's article in *Hoohoh* 4 (1956), Oleck wrote all the stories in *Incredible Science Fiction*. (This conforms to Oleck's 1980 recollection that he wrote "not exactly sf, but fantasy" for EC.) Attribution of "Salvage" to Oleck is based on internal evidence (see notes in the second issue of *Pirocy* in the EC Library volume). [JB] Tentative attribution of stories in the late horror and crime books is based on Benson's deductive reasoning in "The EC Writers" article (*Squa Tront* 8): "Let's make the reasonably safe assumption that there aren't any still-unidentified horror/crime story writers lurking in obscurity—in that case Oleck probably wrote between six to ten EC horror stories and about ten to fifteen *Crime/Shock* stories." [GG]

JOHN PUTNAM. Attribution for Putnam's one story was provided by Jerry De Fuccio.

ANNE QUATTROCCHI. Stories are credited in the issues in which they appear.

DOROTHY RUBICHEK. In a 1955 interview, Bill Gaines recalled that Ruhichek wrote the earliest *Moon Girl* stories. Ruhichek, incidentally, was the wife of long-time Gaines friend William Woolfolk. [GG]

JOHN SEVERIN. Severin's contribution to the Dawkins stories were acknowledged by Dawkins. Severin himself identified his two solo efforts. [JB]

MORRIS NELSON SACHS. Stories are credited in the issues in which they appear.

ROBERT SNEDIGAR. His one story is credited in the issue in which it appears.

IRWIN STARK. Stories are credited in the issues in which they appear.

EILEEN TOOMEY. Marie Severin provided the information on Toomey's one story. It's possible that the story she wrote is "A Knight's Dream" in *Valor* 4 and not the one credited here. [JB]

IRVING WERSTEIN. According to Bill Gaines, Werstein wrote scripts for the New Direction titles, and possibly a few for the New Trend titles. He died in 1971; no record of his stories exists. [JB]

EDWARD L. WERTHEIM. Stories are credited in the issues in which they appear.

CARL WESSLER. Identification of Wessler's stories involved reviewing and matching payment records, synopses, and sometimes original scripts, supplemented by Wessler's recollections. Since EC invariably changed Wessler's titles, the job was an arduous task. In most cases the identification is certain, but there is an element of doubt for a few stories. Stories marked with a question mark are educated guesses. Wessler also wrote an unidentified text page for *Piracy*. [JB]

ED WHEELAN. Wheelan was a newspaper strip artist (famous for *Minute Movies*) who wrote his own material.

WALLACE WOOD. A listing was provided by Wood. [JB]

VH 6 PAGES — CARL WESSLER 21 TUDOR LANE CARMDALE, N. Y. SC. 3-3903

VH-OPENING: HEH, HEH! PEW! SHUT OUT THAT LUMINOUSTING SUNSHINE, SIMPS. THIS IS THE VAULT-KEEPER AGAIN, URGING YOU TO SLIP SWIFTLY INTO THE RANK, DANK ATMOSPHERE OF THE FLAGROUS VAULT OF HORROR. THERE, NOW, ISN'T THAT LOVELY? UH HUH. SAY, HAVE I GOT A CHILLFUL LITTLE KILLFUL FOR YOU KIDDIES! IT CAME ACROSS THE CREEPY CASE HISTORY WHILE CLEANING UP A COBWEB-CLUTTERED CORNER OF THIS CLAMMY CAVE. IT TELLS OF DOG-FIGHTS, COCKFIGHTS, AND PLATINUM BLONDES. YOU MIGHT SAY IT'S ABOUT A COUPLE OF NECKING MEN WHO WENT TO THE DOGS-ONCE I CALL THIS BLOODY BIT OF BOMBASTIC BRAWLING BY THE EC-TO-REMEMBER TITLES...

TURN ABOUT!

1/ Looking down into pit we shot a cockfight. Forming a sort of circle about the pit we see the excited men and perhaps several women, wild-eyed, screaming, as they watch the bloody struggle.

CAPTION: THERE WAS A RAW CHILL IN THE NIGHT AIR, BUT THE FIGHTFANS' BLOOD BOILED WITH THEIR WILD-EYED EXCITEMENT. SHANTYTOWNDOGKENNELSNEARBY THE GORE-SPLATTERED PIT, SCREAMING AS FEATHERED COCK SANK KNIFE-SHARP SPUR INTO BREASTBONE OF...

PAGE TWO

1/ One torn cock lies dead, while the victor crows.

CAPTION: BENEATH THE GLARING FLOODLIGHTS THE CONTESTANTS PECKED AND STABBED, UNTIL ONE TORN COCK LAY DEAD, AND THE VICTOR CROWED LUSTILY ITS TRIUMPH...

2/ Crowd looks about, crying for more.

CAPTION: THEN THE BLOODTHIRSTY FIGHTFANS SHOUTED...

MAN: MORE! MORE!

WOMAN: GIVE US MORE!

3/ See caption.

CAPTION: NEARBY, FELIX JOHNSON PUCKERED HIS TROUBLED BROW, SYMPATHETICALLY SMOOTHING THE FEATHERS OF TWO GARISH GAME BIRDS. HIS WIFE, LILA, REGARDED HIM WITH SCORN... (continued, next page)

The first page of Carl Wessler's script to "Turnabout!," published in Vault of Horror *#40 (Dec. 1954-Jan. 1955) as "The Pit." To re-construct Wessler's EC writing credits, John Benson had to examine numerous such "page ones" of scripts and story synopses and match them to the published stories, an arduous task.*





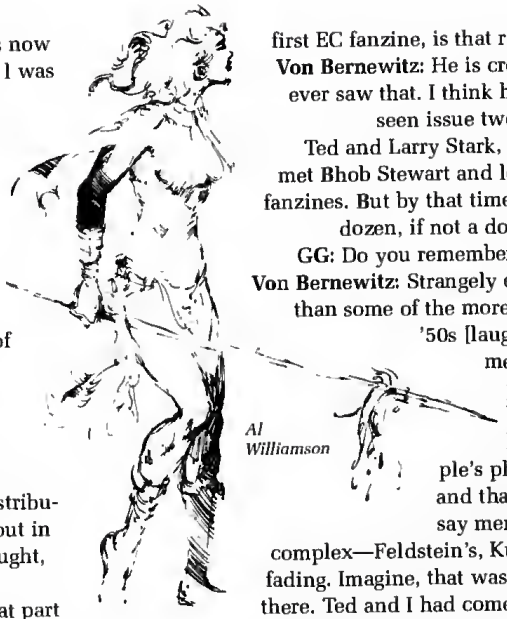
Bill Gaines, Fred von Bernewitz, and Ted White in December, 1955, gathering information for The Complete EC Checklist. *The nude portrait above Fred's head was painted by Jack Kamen.*

A TALK WITH *Fred von Bernewitz*

Fred von Bernewitz was one of the founding members of first-generation EC fandom, a small but vital group of EC Fan Addicts who longed EC's off the newsstands and who were convinced that the EC comics were not to be just above the standard comic book fare. Along with other notable fanzinedoms and critics of the time (including Larry Stark, Ted White, Bhob Stewart, John Benson, and Ron Parker), Fred contributed to several vintage EC fanzines, including Potrzebie *and* Hoohah! *In December, 1955 while still in high school, Fred issued the first edition of* The Complete EC Checklist, *a mimeographed publication with a first printing of only fifty copies. A supplement appeared in March 1956, and an expanded edition, which combined the two previous editions and also included the Pre-Trend comics, appeared in 1963. Gaines considered these* Checklists *to be indispensable, and contributed information to the work-in-progress.*

Grant Geissman: How did you first become aware of EC comics?
Fred von Bernewitz: I wish you had asked me that twenty years ago. Now, things like that, I've forgotten more than I ever knew. My earliest recollection is of being not interested in the horror-type comics, so maybe it was *Weird Science/Weird Fantasy*, or maybe even *MAD* that I first saw. It's entirely possible I didn't discover it entirely on my own; it was probably Ted White or Bhob Stewart or somebody who initially presented it to me, told me about it. I don't know; we talked about a lot of things.
GG: Were you guys also into science fiction?
Von Bernewitz: Yes, it was that first, because our friendships grew more out of science fiction than comics, and comics were tangential up to whatever that would have been, 1953. Because I was basically collecting Carl Barks, even though I didn't know his name [laughs], Walt Kelly, and *Captain Marvel*. I was into the Fawcett line, Ted White was deep into DC, *Superman* and those things, so we didn't have too much to talk about [laughs] in terms of comics. So whether it was the appearance of *MAD*, as a humor thing, that then led to the discovery of the other EC titles, or whether just prior to that we discovered *Weird Science/Weird Fantasy* and were into that, and of course once you start to like that you notice what other things are being published. Even though I wasn't too attracted to horror per se, I had an interest in horror movies, radio shows–*Lights Out*, *Suspense*. Of course, they weren't as horrific at that time as EC became. My interest was really an outgrowth of science fiction. Certainly comic collecting then was not as it is today where you go to a nice clean comic store, put it in a bag, probably read it but maybe not, put it in this nice box and you have these boxes neatly arranged. No, it certainly was not like that. My collection was mainly stored under my bed, in neat little stacks about a foot high each, no plastic bags, nothing like that. I put them under the bed so they couldn't immediately be seen by any relatives or friends who were visiting, so they wouldn't see all this clutter.
GG: Were EC comics difficult to find at that time on the newsstand?
Von Bernewitz: Strangely enough, I had no trouble. As far as buying them, it was basically the corner soda shop/drug store which had newspapers, magazines and comics. In my area—which was suburban Washington, D.C., Silver Spring (Maryland), and not even the center of Silver Spring—the shop nearest to me, which was a half-mile walk or bicycle ride, was an intersection which

became known as Four Corners. Four Corners is now probably as big as Silver Spring was at the time I was born. But when I was a little kid, Four Corners was just that, two major intersections with a restaurant, a gas station, and six little stores on the fourth corner. And that being closest to me, that was where I bought most of them. I don't recall having any difficulty getting any of them, except possibly *MAD* #5, which was hard to find.



Al Williamson

GG: That was the one that had the parody bio of Bill Gaines that the wholesalers objected to, and therefore a lot of them pulled it, or never displayed it. It said he started out as a pornographer and was into sado-masochism and all this other stuff, which as it turned out was very loosely based on actual distributors, cigar-chomping types who in fact started out in near-pornography. They saw this, and they thought, "This guy has gone too far."

Von Bernewitz: You see, I didn't even know that part of the story. In fact, if I read that at the time, and I'm sure I did, I took it as a joke.

GG: As did anyone else who saw it, but not the cigar-chomping types who probably did deal in pornography.

Von Bernewitz: Limited distribution sticks in my head, so that's probably the real reason why. You know, they were about to cancel *MAD*. At the time I was under the impression that sales were poor, but then when sales came in on the "Superduperman!" issue (#4), they cancelled plans to cancel. So anyway, once I got into buying ECs and was following continuously, I don't recall any trouble; in my area of suburban Washington, D.C. they were readily available. However limited distribution they had elsewhere in the country, I don't know.

GG: How did you meet Ted White and those people? There were science fiction fanzines; was it through those?

Von Bernewitz: Probably I met him at a WSFA meeting, the Washington Science Fiction Association. I would think that it was there rather than our interest in EC that brought us together, that we knew each other in WSFA, and we sort of naturally explored these other things we were interested in.

GG: So you saw these fanzines . . .

Von Bernewitz: I was introduced to fanzines by Ted, and I met Bhob Stewart through fanzines. I can't say for sure, but Bhob would remember—he remembers everything—whether we met through the science fiction fanzines or whether he and I met through the EC fanzines.

GG: Bhob did the first EC fanzine, is that right? [*The EC Fan Bulletin*, 1953]

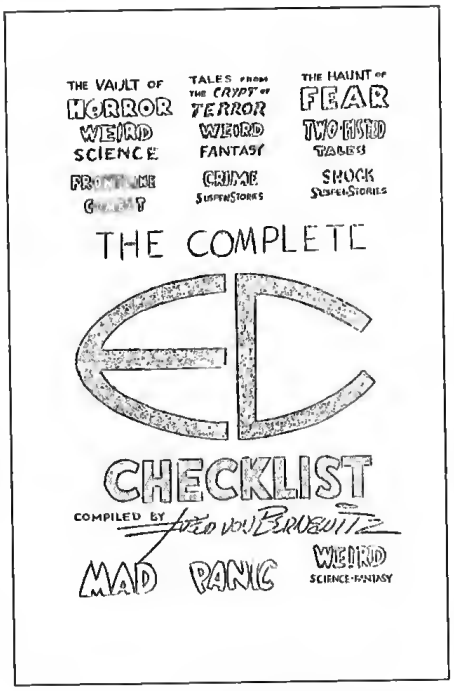
Von Bernewitz: He is credited with that. I don't know if I ever saw that. I think he had put out two issues; I may have seen issue two. When Bhob started *Potrzebie* with Ted and Larry Stark, I was part of Ted's crowd, and there met Bhob Stewart and learned that there were other EC fanzines. But by that time I already knew of at least a half dozen, if not a dozen, science fiction 'zines.

GG: Do you remember your first trip up to the EC offices?

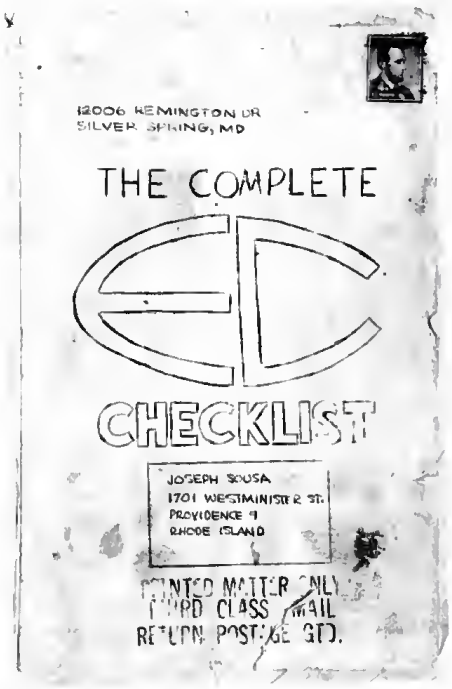
Von Bernewitz: Strangely enough, fairly well. Probably better than some of the more important family gatherings of the '50s [laughter]. One puts priorities on one's memories! I could probably still draw a picture of Gaines's office at the time, but that's not surprising because we have the photographs, and other people's photographs, of the office at the time, and that helps keep the memory alive. I must say memories of visiting other offices in the complex—Feldstein's, Kurtzman's, et cetera—are definitely fading. Imagine, that was three days, maybe, that we were there. Ted and I had come up from Washington. I had brought this twenty-seven-pound open-reel tape recorder up here; we didn't have cassettes then [laughs]. We were staying with Larry Stark in New Brunswick, New Jersey; that's an hour's trip, and I'm schlepping this thing. That was virtually all we did, I don't remember that we went to any movies or shows or any other activities in the city . . .

GG: EC was culture enough!

Von Bernewitz: Oh yeah, that was excitement enough. We'd get there whenever, you know, ten or eleven o'clock, and stay until Gaines kicked us out at 5 or 5:30; asking questions of him and Feldstein and going through the bound copies of the comics, and me with my various lists. The first version of the *Checklist* had already been published, and Gaines had copies of it, so when we walked into the office we were greeted with open arms. Ted had a different agenda, and I don't think he was necessarily there all day every day. I was there to pick Gaines's brain as to artists on some of the earlier New Trends and going into the Pre-Trends, because the first edition covered only the New Trends, but I was already at work on the Pre-Trend portion, so it was a matter of trying to get as much information out of Bill as we could while it was still fresh in his mind, being only a few years distant, as to what this unsigned art could be that we didn't immediately recognize. So, my short cut was having the tape recorder, and as we asked the questions and he gives the answers, I have it on tape; I don't have to stop and jot it down. I mean, this sounds normal today, but in 1955? [laughs] You



First edition, 1955. The cover art was drawn directly onto the mimeograph stencil by Fred von Bernewitz.



Originol moiling envelope to 1955 edition.



Wallace Wood study, early 1950s.

know, a high school kid running around with a tape recorder, taking down interviews with a tape recorder rather than shorthand.

GG: It's great, because there is now a record of all this.

Von Bernewitz: Maybe you already know this, but in several of the EC fanzines, whenever it would have been, '54 or '55, there would be bits and pieces of what became my *Checklist*. Somebody would publish a listing of all the stories in *Weird Science*, somebody else would publish a list of all the stories in *Frontline Combat*, and I would see some errors or discrepancies, so I would go to correct those, and then I would start filling in other things and so forth, and it just grew into this idea, that we really should have this all in one place, and have it all correct. How did it start that I got additional information? Whether I wrote to Gaines, or whether Gaines referred me on one question or another to George Evans. . . You see, this is so long now that it's all foggy in my mind how I made the first connections, to get information to fill in the blanks. This was initially, before publication of the first one, to get the basic information. Of course, I didn't have all the issues, even then, so I'm relying on a few other people. Ted has a few issues I don't have, so I write down stuff from him. Again, how did I contact E. Nelson Bridwell or Bbob Stewart, or even a few others? Connections were made, all the information was gathered, and to the best of my knowledge the listings were correct. Then again, certain of those earlier issues that I didn't have in my collection, I had to take the word of whoever was supplying it to me that these were the correct artists and the correct spellings, and the correct titles and so forth.

GG: And in fact EC was still ongoing when the first edition appeared, although some of the comics had ceased—like the horror books—but the New Directions and so forth were still appearing.

Von Bernewitz: Yes. Of course, at the time it was published the *Checklist* did include all of the New Trend titles, and it was at that point I said, well, I'll publish a supplement on the New Direction stuff, but the New Trend was basically complete. So that visit to the offices was two-fold: to correct some errors in the New Trends already published, and to get as much information as possible on the Pre-Trends to make an expanded edition sometime later.

GG: Do you have any recollection as to how Gaines regarded the intrusion of these young kids coming in, asking all these questions?

Von Bernewitz: That would be hard to say, because as a young anal-retentive I was focusing on myself and my needs [laughter]. Gaines was most cooperative; I have no recollection of him being at all annoyed with us. Also, it was a slow period.

GG: Wasn't it the week between Christmas and New Years?

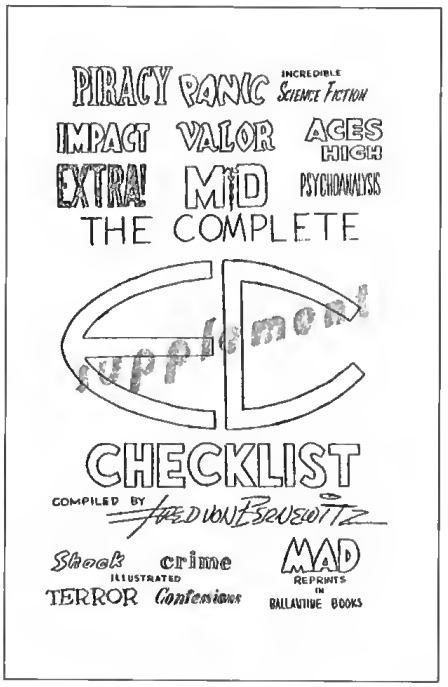
Von Bernewitz: It had to be, because I was off from school. [refers to dates on his log] December 28, 29, and 30. It was just three days, although we might have been in the office one more day without the tape recorder. So it had to be a slow week for him in terms of business conferences and so forth, because everybody was off on Christmas holiday, as was I.

GG: So there wasn't anyone else in the office then, to speak of?

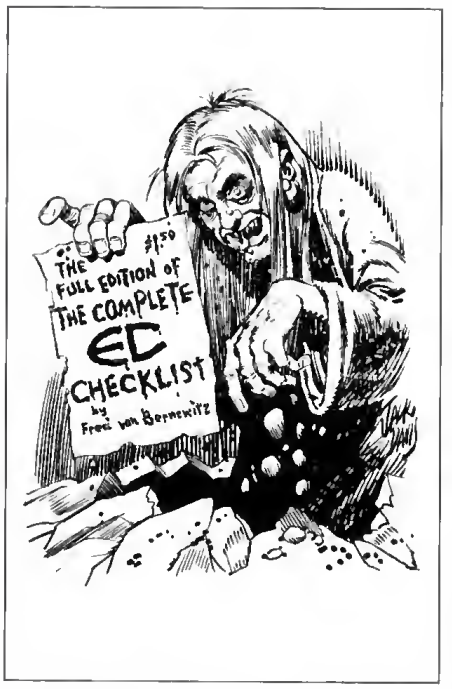
Von Bernewitz: Well, just like *MAD* today, nobody actually worked in the office, except Feldstein, Kurtzman, Gaines, the stock room guy. None of the artists worked there, and of course the writing was mostly done by Gaines, Feldstein, and Craig. And there was Jerry De Fuccio, whatever his job was.

GG: He was Harvey Kurtzman's assistant.

Von Bernewitz: So, no big names came through. I seem to recall that Bill Elder came by, and maybe somebody else. You know, just sort of stuck their head in the door and said "Hi," either dropping off or picking up something. But there were no story conferences or anything like that, so there again I can't really comment on how Gaines interacted with the staff because I was focused on my research. I spent the majority of the time in Gaines's office, by his desk, copying down the information and reading into the tape recorder. The tape recording I have of that particular visit, the condensed tape is seventy-five minutes, but that is basically the interviews and information. The two or three hours that I recorded of me just reading title and artist information into the tape, that's all gone. Once I had committed that to paper and typed it, there was no need to keep it. I only kept the conversations with other people in the office. Gaines was most cordial to me, as was Feldstein. Gaines may not have known Ted, but he knew Larry Stark, because Stark was writing letters every month, critiquing the EC



Supplement, March, 1958. The cover art was again drawn onto a mimeograph stencil by von Bernewitz.



The "Full Edition," 1963. The original Jack Davis art (with lettering by von Bernewitz) was Gestofoxed onto the mimeograph stencil for a more professional look.

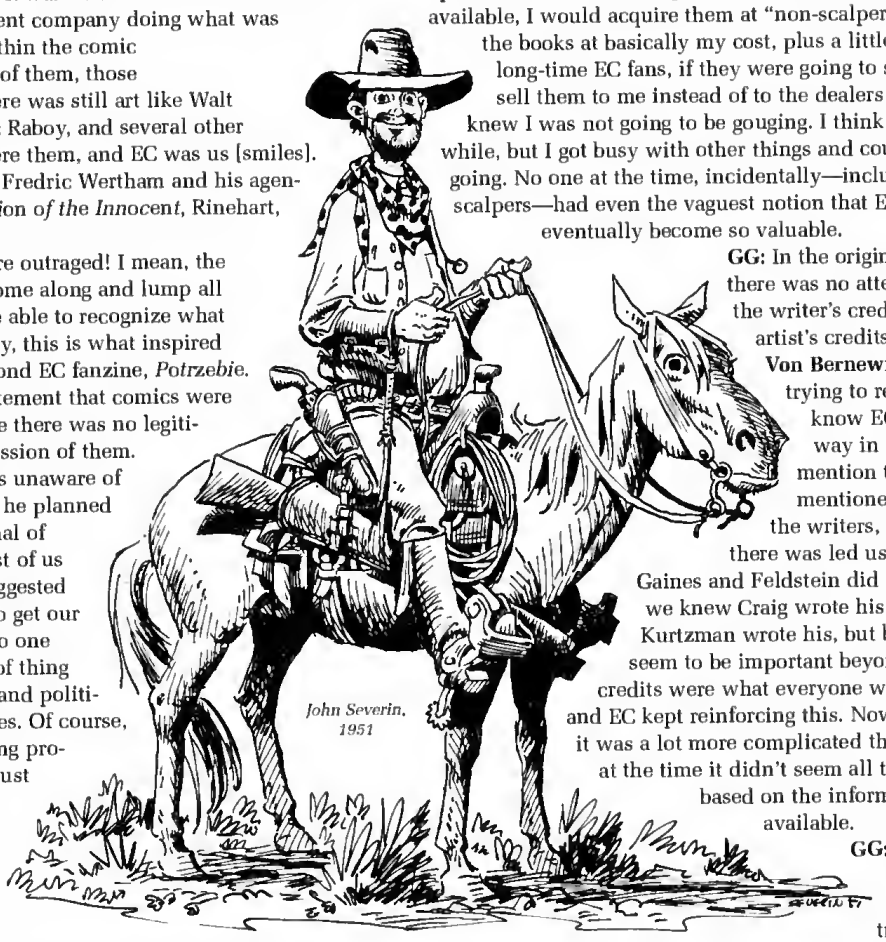
comics. And although Gaines hadn't met me and had minimal correspondence with me, he was so pleased with the *Checklist* that we were given celebrity status; given carte blanche.

GG: There was a loosely organized fandom at that time, but it was so small. I wonder how many other comics fans were going up to comics companies. You guys might have been among the relatively few people to make such a pilgrimage.

Von Bernewitz: Very likely. It was what we would now call a cult status, this small independent company doing what was regarded as very artistic within the comic spectrum, whereas the rest of them, those were comics. Of course, there was still art like Walt Kelly, Carl Barks, even Mac Raboy, and several other artistic comics, but they were them, and EC was us [smiles].

GG: What did you think of Fredric Wertham and his agenda against comics? [*Seduction of the Innocent*, Rinehart, 1954]

Von Bernewitz: Oh, we were outraged! I mean, the idea that Wertham could come along and lump all comics together, and not be able to recognize what we felt had quality. Actually, this is what inspired Bhob Stewart to do his second EC fanzine, *Potrzebie*. Wertham had made the statement that comics were not a valid art form because there was no legitimate ongoing critical discussion of them. Bhob felt that Wertham was unaware of Larry Stark, so in response he planned *Potrzebie* as a critical journal of Larry's writing. I think most of us wrote letters, as EC had suggested in the letter pages, trying to get our point of view across, but no one pays attention to that sort of thing when they have "experts" and politicians up on their soap boxes. Of course, there *was* a lot of trash being produced at the time, but we just couldn't understand why Wertham didn't recognize that the EC books were head and shoulders above the rest of the crowd.



John Severin, 1951

GG: You ran an "EC back issue" service for several years after EC folded, buying and selling ECs at your cost as a service to fellow fans.

Von Bernewitz: Yes. Although it sounds very foreign today, we wanted ECs to read and enjoy, not because we thought we could someday make a fortune off of them. As time went on and EC was dying, quite a few longtime collectors began to lose interest and decided to part with their collections, figuring there wouldn't be anything left to collect. Because of my doing the *Checklist*, I was in a position to hear about collections being sold. The early issues were hard to find even then, and at some point a few people—I guess these were among the earliest "dealers" in comics—began selling some of the early ECs for as much as $3.00 or $4.00 apiece. This sounds like nothing now, but in the mid to late 1950s this was a phenomenal sum of money to be paying for a comic book. A lot of us thought this was downright immoral; like I said, we just wanted to read them, not make a killing from them—and I was in a position to do something about it. As collections would become available, I would acquire them at "non-scalper" prices and offer the books at basically my cost, plus a little postage. A lot of long-time EC fans, if they were going to sell, preferred to sell them to me instead of to the dealers because they knew I was not going to be gouging. I think it helped for a while, but I got busy with other things and couldn't keep it going. No one at the time, incidentally—including the scalpers—had even the vaguest notion that EC comics would eventually become so valuable.

GG: In the original *EC Checklist*, there was no attempt to put down the writer's credits along with the artist's credits.

Von Bernewitz: No, and I'm trying to remember why. I know EC went out of their way in the letter pages to mention the artists, but they mentioned very little about the writers, and what mention there was led us to believe that Gaines and Feldstein did most of it. I think we knew Craig wrote his stories, and Kurtzman wrote his, but basically it didn't seem to be important beyond that. The art credits were what everyone was interested in, and EC kept reinforcing this. Now we find out that it was a lot more complicated than we thought, but at the time it didn't seem all that important, based on the information we had available.

GG: Did you ever imagine, when you did the first edition more than forty years ago, that the *EC Checklist* would endure for so long, and that there would still be such an interest in the EC comics today?

Von Bernewitz: Strangely enough, I did. [laughter] Now whether this is just pure ego on my part or what, I don't know, but I always believed that the EC comics were good enough to last, and that my *Checklist* would always remain a part of all that. The *Checklist* has been through any number of updates and revisions over the years, so I expected that someday someone would come along and want to do this, and I'm happy—though not surprised—to see it come to pass.



Fred von Bernewitz cartoons from Potrzebie *#5 (1955), which was printed via mimeograph. Fred's original cartoons had to be traced over onto a mimeograph stencil, which needless to say is an extremely crude way to reproduce artwork.*



Fred von Bernewitz---244 West 99th Street---New York 25, N. Y.

March 1, 1958

For about two years now I've been negotiating with several people to buy their collections of E. C. comics, inexpensively and on a non-profit basis, in order to assist other people in completing their E. C. collections. So far the entire deal has moved at a snails pace and people are rapidly completing their collections thru more expensive sources. I am anxious at this time to fulfill my commitments to those who are anxious to sell their collections and who I have made deals with. In order to do this, I am throwing the whole deal open to anyone who reads this.

Here is your golden opportunity to complete your E. C. collections at the lowest possible cost. I know of no one who offers a lower price than I. I can do this because the project started out as one solely to help my friends--and remains that to this day--wherein I gain nothing, and thereby pass the savings along to you.

On the back of this page I am listing all of the E. C.'s that I am currently contracted for. There are several copies of most, but only one copy of some. These are the issues I have for sale. They are being offered on a first-come-first-serve basis to those who send (cash, check or money order) first. I will not hold issues for anyone not enclosing money--this is the reason that in two years I have sold so few of the mags I made deals for. Persons who have sent money already will be on the top, as per fair-play. If when your order arrives, one or more issues that you request has been sold already, your money will be immediately refunded for that issue. Mags will be sent out just as fast as I can get them out. Now please see the other side of this page.

Original "statement of purpose" and price list for Fred von Bernewitz's EC back issue service, dated March 1, 1958.

Theee ere the E. C.'s thet ere for sele. Prices are determined by uge of the mag. Mags are listed by their title vertically down the page. Prices are found by reading ecroes the page horizontally. (2)

When remitting, pleese also include 3¢ per copy to cover poetage and mailing envelope (thie is non-profit and I don't hope to lose any more money than absolutely neceeeary), rounding off total postage to the higher 5¢ mark for convenience if enclosing caeh (I don't think thie is being too unreesonable, considering the eavings you are afforded).

Thenk you.

| | | |

William M. Gaines:

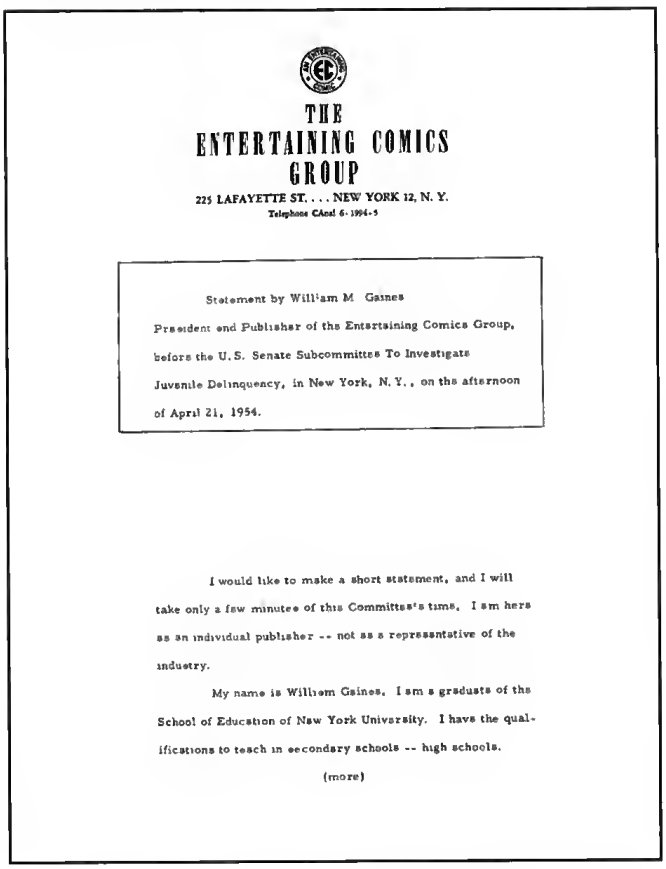
In response to mounting public and political pressure against the comics, the Senate Subcommittee to Investigate Juvenile Delinquency held hearings in New York City to examine the comic industry and the material it had been turning out. The hearings were televised, and widely reported on in newspaper and magazine articles, with virtually all having a negative slant against comics. Bill Gaines appeared as a voluntary witness before the Subcommittee on the afternoon of April 21, 1954. As a result of the committee's pummeling, however, he inadvertently became the symbol of what the public and the politicians viewed as the irresponsible horror comic publisher. Gaines held up well during the early part of the testimony, but as it dragged on he began to lose focus. Complicating matters was the prescription diet medication he was taking at the time, which was Dexedrine-based, as the medication wore off he found it more and more difficult to concentrate. Intending to be a champion of the comics, Gaines found that his appearance before the Subcommittee seemed to have the opposite effect—the attackers of comics now had a name and a face to attach to the enemy. The transcript was originally published in 1954 in the United States Senate publication Juvenile Delinquency (Comic Books).

—GG

Mr. Beaser: William Gaines.
The Chairman: Will you come forward, Mr. Gaines? Will you be sworn? Do you solemnly swear that the testimony you will give to this subcommittee of the Committee on the Judiciary of the United States Senate will be the truth, the whole truth, and nothing but the truth, so help you God?
Mr. Gaines: I do.

TESTIMONY OF WILLIAM M. GAINES, PUBLISHER, ENTERTAINING COMICS GROUP, NEW YORK, NEW YORK.

The Chairman: You may proceed in your own manner.
Mr. Gaines: Gentlemen, I would like to make a short statement. I am here as an individual publisher.
Mr. Hannoch: Will you give your name and address, for the record?
Mr. Gaines: My name is William Gaines. My business address is 225 Lafayette Street, New York City. I am a publisher of the Entertaining Comics Group. I am a graduate of the school of education of New York University. I have the qualifications to teach in secondary schools, high schools. What then am I doing before this committee? I am a comic book publisher. My group is known as EC, Entertaining Comics. I am here as a voluntary witness. I asked for and was given this chance to be heard. Two decades ago my late father was instrumental in starting the comic magazine industry. He edited the first few issues of the first modern comic magazine, *Famous Funnies*. My father was proud of the industry he helped found. He was bringing enjoyment to millions of people. The heritage he left is the vast comic book industry which employs thousands of writers, artists, engravers and printers. It has weaned hundreds of thousands of children from pictures to the printed word. It has stirred their imaginations, given them an outlet for their problems and frustrations, but most important, given them millions of hours of entertainment. My father before me was proud of the comics he published. My father saw in the comic book a vast field of visual education. He was a pioneer. Sometimes he was ahead of his time. He published *Picture Stories from Science*, *Picture Stories from World History*, and *Picture Stories from American History*. He published *Picture Stories from the Bible*. I would like to offer these in evidence.
The Chairman: They will be received for the subcommittee's permanent files. Let that be Exhibit No. 11. (The documents referred to were marked "Exhibit No. 11" and are on file with the subcommittee.)



THE
ENTERTAINING COMICS
GROUP

225 LAFAYETTE ST. . . . NEW YORK 12, N. Y.
Telephone CAnal 6-1994-5

Statement by William M Gaines
President and Publisher of the Entertaining Comics Group,
before the U.S. Senate Subcommittee To Investigate
Juvenile Delinquency, in New York, N.Y., on the afternoon
of April 21, 1954.

I would like to make a short statement, and I will take only a few minutes of this Committee's time. I am here as an individual publisher -- not as a representative of the industry.

My name is William Gaines. I am a graduate of the School of Education of New York University. I have the qualifications to teach in secondary schools -- high schools.

(more)

The first page of Bill Gaines's 1954 prepared statement to the Subcommittee, on EC letterhead.

Mr. Gaines: Since 1942 we have sold more than five million copies of *Picture Stories from the Bible* in the United States. It is widely used by churches and schools to make religion more real and vivid. *Picture Stories from the Bible* is published throughout the world in dozens of translations. But it is nothing more nor nothing less than a comic magazine. I publish comic magazines in addition to *Picture Stories from the Bible*. For example, I publish horror comics. I was the first publisher in these United States to publish horror comics. I am responsible. I started them.

The Senate Subcommittee Testimony

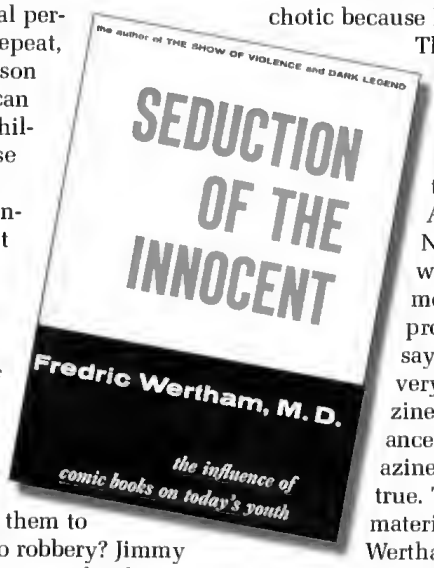
Some may not like them. That is a matter of personal taste. It would be just as difficult to explain the harmless thrill of a horror story to a Dr. Wertham as it would be to explain the sublimity of love to a frigid old maid. My father was proud of the comics he published, and I am proud of the comics I publish. We use the best writers, the finest artists: we spare nothing to make each magazine, each story, each page, each work of art. As evidence of this, I might point out that we have the highest sales in individual distribution. I don't mean highest sales in comparison to comics of another type. I mean highest sales in comparison to other horror comics. The comic magazine is one of the few remaining pleasures that a person may buy for a dime today. Pleasure is what we sell, entertainment, reading enjoyment. Entertaining reading has never harmed anyone. Men of good will, free men, should be very grateful for one sentence in the statement made by Federal Judge John M. Woolsey when he lifted the ban on *Ulysses*. Judge Woolsey said "It is only with the normal person that the law is concerned." May I repeat, he said, "It is only with the normal person that the law is concerned." Our American children are for the most part normal children. They are bright children, but those who want to prohibit comic magazines seem to see dirty, sneaky, perverted monsters who use the comics as a blue print for action. Perverted little monsters are few and far between. They don't read comics. The chances are most of them are in schools for retarded children. What are we afraid of? Are we afraid of our own children? Do we forget that they are citizens too and entitled to select what to read or do? We think our children are so evil, simple-minded, that it takes a story of murder to set them to murder, a story of robbery to set them to robbery? Jimmy Walker once remarked that he never knew a girl to be ruined by a book. Nobody has ever been ruined by a comic. As has already been pointed out by previous testimony, a little, healthy, normal child has never been made worse for reading comic magazines. The basic personality of a child is established before he reaches the age of comic book reading. I don't believe anything that has ever been written can make a child overaggressive or delinquent. The roots of such characteristics are much deeper. The truth is that delinquency is the product of real environment in which the child lives and not of the fiction he reads. There are many problems that reach our children today. They are tied up with insecurity. No pill can cure them. No law will legislate them out of being. The problems are economic and social and they are complex. Our people need understanding; they need to have affection, decent homes, decent food. Do the comics encourage delinquency? Dr. David Abrahamsen has written: "Comic books do not lead into crime, although they have been widely blamed for it. I find comic books many times helpful for children in that through them they can get rid of many of their aggressions and harmful fantasies. I can never remember having seen one boy or girl who has committed a crime or who became neurotic or psychotic because he or she read comic books."



Wertham



Gaines



The Chairman: Senator Kefauver.

Senator Kefauver: Is that Dr. David Abrahamsen?

Mr. Gaines: That is right, sir. I can give you the source on that, if you like. I will give it to you later. [The source is as follows: Abrahamsen, Dr. David, *Who are the Guilty?*, New York: Rinehart & Co., Inc., page 279.] I would like to discuss, if you bear with me a moment more, something which Dr. Wertham provoked me into. Dr. Wertham, I am happy to say, I have just caught in a half-truth, and I am very indignant about it. He said there is a magazine now on the stands preaching racial intolerance. The magazine he is referring to is my magazine. What he said, as much as he said, was true. There do appear in this magazine such materials as "Spik," "Dirty Mexican," but Dr. Wertham did not tell you what the plot of the story was. This is one of a series of stories designed to show the evils of race prejudice and mob violence, in this case against Mexican Catholics. Previous stories in this same magazine have dealt with anti-semitism, and anti-Negro feelings, evils of dope addiction and development of juvenile delinquents. This is one of the most brilliantly-written stories that I have ever had the pleasure to publish.



The Senate Subcommittee



Bill Gaines

I was very proud of it, and to find it being used in such a nefarious way made me quite angry. I am sure Dr. Wertham can read, and he must have read the story to have counted what he said he counted. I would like to read one more thing to you. Senator Hennings asked Dr. Peck a question. I will be perfectly frank with you, I have forgotten what he asked him, but this is the answer because I made a notation as he went along: "No one has to read a comic book to read horror stories." Anyone, any child, any adult, can find much more extreme descriptions of violence in the daily newspaper. You can find plenty of examples in today's newspaper. In today's edition of the *Daily News*, which more people will have access to than they will to any comic magazine, there are headline stories like this: "Finds he has killed wife with gun. Man in Texas woke up to find he had killed his wife with gun. She had bullet in head and he had a revolver in his hand." The next one: "Cop pleads in cocktail poisoning." "Twenty-year-old youth helps poison the mother and father of a friend." "Court orders young hanging." "Man who killed his wife will be hung in June for his almost-perfect murder." Let us look at today's edition of the *Herald Tribune*. On the front page a criminal describes how another criminal told him about a murder he had done. In the same paper the story of a man whose ex-wife beat him on the head with a claw hammer and slashed him with a butcher knife. In the same paper, story of a lawyer who killed himself. In another, a story of that man who shot his wife while having a nightmare. Another, a story of a gang who collected an arsenal of guns and knives. These are very many stories of violence and crime in the *Herald Tribune* today. I am not saying it is wrong, but when you attack comics, when you talk about banning them as they do in some cities, you are only a step away from banning crimes in the newspapers. Here is something interesting which I think most of us don't know. Crime news is being made in some places. The United Nations UNESCO report, which I believe is the only place that it is printed, shows that crime news is not permitted to appear in newspapers in Russia or Communist China, or other Communist held territories. We print our crime news. We don't think that the crime news or any news should be banned because it is bad for children. Once you start to censor you must censor everything. You must censor comic books, radio, television and newspapers. Then you must censor what people may say. Then you will have turned this country into Spain or Russia.

Mr. Beaser: Mr. Gaines, let me ask you one thing with reference to Dr. Wertham's testimony. You used the pages of your comic book to send across a message, in this case it was against racial prejudice; is that it?

Mr. Gaines: That is right.

Mr. Beaser: You think, therefore, you can get across a message to the kids through the medium of your magazine that would lessen racial prejudice: is that it?

Mr. Gaines: By specific effort and spelling it out very carefully so that the point won't be missed by any of the readers, and I regret to admit that it still is missed by some readers, as well as Dr. Wertham, we have, I think, achieved some degree of success in combating anti-semitism, anti-Negro feeling, and so forth.

Mr. Beaser: Yet why do you say you cannot at the same time and in the same manner use the pages of your magazine to get a message which would affect children adversely, that is, to have an effect upon their doing these deeds of violence or sadism, whatever is depicted?

Mr. Gaines: Because no message is being given to them. In other words, when we write a story with a message, it is

THE·PRESS

Horror Comics

Of the 80 million comic books sold in the U.S and Canada every month, about a quarter are what the trade calls "horror comics." They deserve the title. Last week, in Manhattan, the comic-book publishing center of the U.S., a three-man Senate Subcommittee on Juvenile Delinquency began an investigation to find out "the impact upon adolescents" of horror comic books. The committee never found out exactly what the impact is, but it did get some interesting testimony on how comic books are distributed.

Up before the committee stepped William Richter, counsel for the Newsdealers Association of Greater New York, which represents more than 1,000 newsstands and stationery stores. Crime-and-horror comics, said Richter, are forced by the distributors on many newsstand dealers who do not want to sell them. They are often included in the same wired bundles with slick-paper magazines, even though they have not been ordered. If the retailer returns an "unreasonable amount," said Richter, "he can be cut off completely" from his supply of fast-selling, popular magazines.

In defense of the crime books, Publisher (Entertaining Comics Group) William Gaines opposed any censorship, on the ground that the publishers themselves are best qualified to decide what is "good taste." Tennessee's Democratic Senator Estes Kefauver drily asked whether Publisher Gaines considered "good taste" a comic-book cover showing an ax-wielding man holding aloft the severed head of a blonde. Answered Gaines: "Yes, I do—for the cover of a horror comic I think it would be in bad taste if the head were held a little higher so the neck would show with the blood dripping out." Said Senator Kefauver. "You've got blood dripping from the mouth."

Senator Kefauver went on to criticize the Child Study Association of America, after learning that three members of the group were on the payrolls of the comic-book publishers. Charged Kefauver: "You have deceived the public . . . by putting out advice to parents with the principal research and writing done by people in the pay of publishers and you do not divulge these facts."

© Time

Time and Newsweek ran pieces on the hearing in their May 3, 1954 issues. Both made much ado about the "severed head" affair, and Newsweek printed an uncredited panel excerpt from "The Orphan" (Shock Suspenstories #14, April-May, 1954).

deliberately written in such a way that the message, as I say, is spelled out carefully in the captions. The preaching if you want to call it, is spelled out carefully in the captions, plus the fact that our readers by this time know that in each issue of *Shock SuspenStories*, the second of the stories will be this type of story.

Mr. Beaser: A message can be gotten across without spelling out in that detail. For example, take this case that was presented this morning of the child who is in a foster home who became a werewolf, and foster parents...

Mr. Gaines: That was one of our stories.

Mr. Beaser: A child who killed her mother. Do you think that would have any effect at all on a child who is in a foster placement, who is with foster parents, who has fears? Do you not think that child in reading the story would have some of the normal fears which a child has, some of the normal desires tightened, increased?

Mr. Gaines: I honestly can say I don't think so. No message has been spelled out there. We were not trying to prove anything with that story. None of the captions said anything like, "If you are unhappy with your stepmother, shoot her."

Mr. Beaser: No, but here you have a child who is in a foster home who has been treated very well, who has fears and doubts about the foster parent. The child would normally identify herself in this case with a child in a similar situation and there a child in a similar situation turns out to have foster parents who become werewolves. Do you not think that would increase the child's anxiety?

Mr. Gaines: Most foster children, I am sure, are not in homes such as were described in those stories. Those were pretty miserable homes.

Mr. Hannoch: You mean the houses that had vampires in them, those were not nice homes?

Mr. Gaines: Yes.

Mr. Hannoch: Do you know any place where there is any such thing?

Mr. Gaines: As vampires?

Mr. Hannoch: Yes.

Mr. Gaines: No, sir; this is fantasy. The point I am trying to make is that I am sure no foster children are kept locked up in their room for months on end except in those rare cases that you hear about where there is something wrong with the parents such as the foster child in one of these stories was, and on the other hand, I am sure that no foster child finds himself with a drunken father and a mother who is having an affair with someone else.

Mr. Beaser: Yet you do hear of the fact that an awful lot of delinquency comes from homes that are broken. You hear of drunkenness in those same homes. Do you not think those children who read those comics identify themselves with the poor home situation, with maybe the drunken father or mother who is going out, and identify themselves and see themselves portrayed there?

Mr. Gaines: It has been my experience in writing these stories for the last six or seven years that whenever we have tested them out on kids, or teenagers or adults, no one ever associates himself with someone who is going to be put upon. They always associate themselves with the one who is doing the putting upon.

The Chairman: You do test them out on children, do you?

Mr. Gaines: Yes.

Senator Hennings: Is that one of your series, the pictures of the two in the electric chair, the little girl down in the corner? ["The Orphan," *Shock SuspenStories* #14, April-May, 1954]

Mr. Gaines: Yes.

Senator Hennings: As we understood from what we heard of that story, the little girl is not being put upon there, is she? She is triumphant apparently, that insofar as we heard

EDUCATION

Are Comics Horrible?

The U.S. Senate got around to investigating the comic books last week—apparently with some pause. During the six months in which Sen. Robert C. Hendrickson of New Jersey and his Judiciary subcommittee have been investigating the rising national problem of juvenile delinquency, many have suggested that crime and horror comic books are doing the children no good. In two days of investigating sessions, the subcommittee heard some interesting pros and cons on the subject. The scene was the United States Court House in New York City, the comic-book capital (which produces most of the country's monthly output of 90 million books).

Comic magazines became a vigorous national industry with the emergence in 1938 of Superman, the planet Krypton's mysterious gift to American youth. The story of Superman's exploits, recorded in monthly form, soon dominated the newsstands, and a rash of other comic books appeared, to cope with the huge, and unexpected, demand. . . .

Right behind the comic books came the surveys to assess their significance. By 1940, anti-comic-book educators were proclaiming that the children's "thrillers" were "making the old paper-covered dime novel look highly respectable." And in 1952 a House investigating committee warned publishers of lurid comic books that some form of "government action" would be demanded unless the industry acted "on its own initiative."

For last week's hearing the Senate subcommittee had collected some pretty frightening comic-book literature, all of it with a heavy accent on sex and murder. "Some of our most hardened investigators," said Herbert W. Beaser, the subcommittee's associate counsel, "were revolted by what they found."

Taste: Quick rebuttal came from the self-acknowledged originator of the horror magazine, William M. Gaines, president of Entertaining Comics Group. "I am proud of the comics I publish," he said. "Some may not like them. That's a matter of personal taste . . . My only limits are the bounds of good taste."

At that, Democratic Sen. Estes Kefauver of Tennessee, a committee member, held aloft an Entertaining comic magazine. On its cover a man was holding a bloody ax in one hand and a woman's head in the other.

"Is this good taste?" asked the senator.

"Yes—for the cover of a horror comic," replied Gaines. "I think it would be bad taste if he were holding the head a little higher so the neck would show with the blood dripping from it."

Maurice Froehch Jr., the business manager of Marvel Comic Book Co. (40 books with a total monthly sale of 10 million copies) argued that his company cannot change "the reading taste of the public." For example, he said, when his firm published "Bible Tales" in comic-book format, with the Yale Divinity School's guidance, they lost $29,000.

Summing up, Gaines offered his own view of the delinquency problem. "The truth is that delinquency is a product of the real environment in which a child lives—and not of the fiction he reads."

Seduction: In the opposite corner from Gaines was a vocal comics critic, Dr. Fredric Wertham, New York psychiatrist, and for twenty years senior psychiatrist of the Department of Hospitals in New York City. Dr. Wertham's testimony came at the same time as his new book "Seduction of the Innocent," which tells of "the influence of comic books on today's youth."

"The most subtle and pervading effect of crime comics on children," writes Wertham, "can be summarized in a single phrase: Moral disarmament." He poses several questions. "Why does our civilization give to the child not its best but its worst . . . What is the social meaning of these supermen, superwomen, super-lovers, super-blacks . . . ?"

Tracing into "The Experts for the Defense," the psychiatrist offered one case history after another to refute the claim that children do not imitate what they see in the magazines. "A boy of 6," he said, "wrapped himself in an old sheet and jumped from a roller. He said he saw that in a comic book."

Solution: To the contention that comics are the folklore of today, Wertham retorts that they are "just the opposite. They are not poetic but literary. They have no relationship to any art . . . They do not express the genuine conflicts and aspirations of the people . . ." Firmly opposed to censorship as a solution, Wertham feels that the answer lies in public-health legislation prohibiting the sale of horror comics to children under 17.

Just before the testimony ended, Mrs. Helen Meyer, vice president of the Dell Publishing Co., the country's largest producer of comics, defended responsible comic-book publishers. Dell, said Mrs. Meyer, sells 32 per cent of all comic books. Yet it does not publish any horror or crime magazines. Artists like Walt Disney "would not allow us to publish their creations if we used their characters badly."

Walt Disney's Comics, in fact, was the leading magazine in nationwide newsstand sales during the first six months of 1953, and Disney was quick to defend the level of juvenile taste. "It does seem a bizarre case of guilt by association," he told NEWSWEEK, "that because a minority publishes trash the whole comics field should be condemned. The biggest magazines in the field are wholesome magazines, built around perfectly wholesome characters . . . Nobody can convince me that Mickey Mouse and Donald Duck are monsters . . ."



A contemporary comic strip: Evidence at the Senate hearing

*Rinehart. 397 pages. $4

Newsweek, May 3, 1954

© Newsweek

the relation of the story this morning.

Mr. Gaines: If I may explain, the reader does not know that until the last panel, which is one of the things we try to do in our stories, is have an O. Henry ending for each story.

Senator Hennings: I understood you to use the phrase "put upon," and that there was no reader identification . . . with one who was put upon, but the converse.

Mr. Gaines: That is right, sir.

Senator Hennings: Now, in that one, what would be your judgment or conclusion as to the identification of the reader with that little girl who has, to use the phrase, framed her mother and shot her father?

Mr. Gaines: In that story, if you read it from the beginning, because you can't pull things out of context . . .

Senator Hennings: That is right. You cannot do that.

Mr. Gaines: You will see that a child leads a miserable life in the six or seven pages. It is only on the last page she emerges triumphant.

Senator Hennings: As a result of murder and perjury, she emerges as triumphant.

Mr. Gaines: That is right.

Mr. Hannoch: Is that the O. Henry finish?

Mr. Gaines: Yes.

Mr. Hannoch: In other words, everybody reading that would think this girl would go to jail. So the O. Henry finish changes that, makes her a wonderful-looking girl?

Mr. Gaines: No one knows she did it until the last panel.

Mr. Hannoch: You think it does them a lot of good to read these things?

Mr. Gaines: I don't think it does them a bit of good, but I don't think it does them a bit of harm, either.

The Chairman: What would be your procedure to test the story out on a child or children?

Mr. Gaines: I give them a story to read and I ask them if they enjoyed it, and if they guessed the ending. If they said they enjoyed it and didn't guess the ending, I figure it is a good story, entertaining.

The Chairman: What children do you use to make the tests with?

Mr. Gaines: Friends, relatives.

Senator Hennings: Do you have any children of your own, Mr. Gaines?

Mr. Gaines: No, sir.

Senator Hennings: Do you use any of the children of your own family, any nieces, nephews?

Mr. Gaines: My family has no children, but if they had, I would use them.

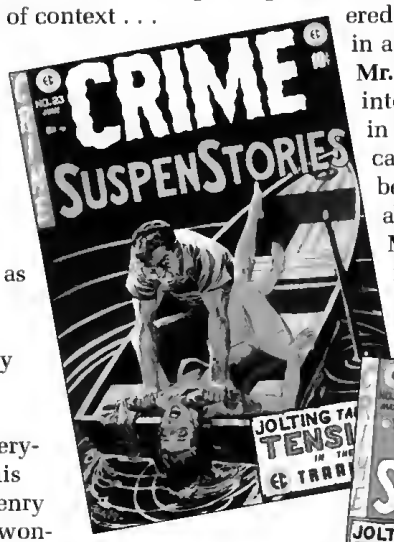
The Chairman: You do test them out on children of your friends, do you?

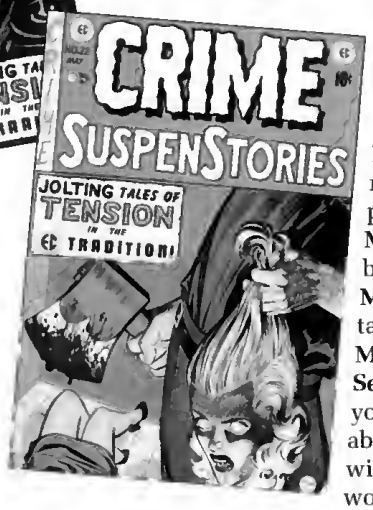
Mr. Gaines: Yes.

Mr. Beaser: Mr. Gaines, in your using tests, I don't think you are using it in the same way that we are here. You are not trying to test the effect on the child, you are trying to test the readability and whether it would sell?

Mr. Gaines: Certainly.

Mr. Beaser: That is a different kind of test than the possible effect on the child. Then you have not conducted any tests as to the effects of these upon children.





Mr. Gaines: No, sir.

Mr. Beaser: Were you here this morning when Dr. Peck testified?

Mr. Gaines: I was.

Mr. Beaser: Did you listen to his testimony as to the possible effect of these comics upon an emotionally maladjusted child?

Mr. Gaines: I heard it.

Mr. Beaser: You disagree with it?

Mr. Gaines: I disagree with it. Frankly, I could have brought many, many quotes from psychiatrists and child-welfare experts and so forth pleading the cause of the comic magazine. I did not do so because I figured this would all be covered thoroughly before I got here. And it would just end up in a big melee of pitting experts against experts.

Mr. Beaser: Let me get the limits as far as what you put into your magazine. Is the sole test of what you would put in your magazine whether it sells? Is there any limit you can think of that you would not put in a magazine because you thought a child should not see or read about it?

Mr. Gaines: No, I wouldn't say that there is any limit for the reason you outlined. My only limits are bounds of good taste, what I consider good taste.

Mr. Beaser: Then you think a child cannot in any way, shape, or manner, be hurt by anything that a child reads or sees?

Mr. Gaines: I don't believe so.

Mr. Beaser: There would be no limit actually to what you put in the magazines?

Mr. Gaines: Only within the bounds of good taste.

Mr. Beaser: Your own good taste and salability?

Mr. Gaines: Yes.

Senator Kefauver: Here is your May 22 issue. [see covers above] This seems to be a man with a bloody ax holding a woman's head up which has been severed from her body. Do you think that is in good taste?

Mr. Gaines: Yes, sir: I do, for the cover of a horror comic. A cover in bad taste, for example, might be defined as holding the head a little higher so that the neck could be seen dripping blood from it and moving the body over a little further so that the neck of the body could be seen to be bloody.

Senator Kefauver: You have blood coming out of her mouth.

Mr. Gaines: A little.

Senator Kefauver: Here is blood on the ax. I think most adults are shocked by that.

The Chairman: Here is another I want to show him.

Senator Kefauver: This is the July one. It seems to be a man with a woman in a boat and he is choking her to death here with a crowbar. Is that in good taste?

Mr. Gaines: I think so.

Mr. Hannoch: How could it be worse?

Senator Hennings: Mr. Chairman, if counsel will bear with me, I don't think it is really the function of our committee to argue with this gentleman. I believe that he has given us about the sum and substance of his philosophy, but I would

like to ask you one question, sir.

The Chairman: You may proceed.

Senator Hennings: You have indicated by what—I hope you will forgive me if I suggest—seems to be a bit of self-righteousness, that your motivation was bringing "enjoyment"—is that the word you used?

Mr. Gaines: Yes, sir.

Senator Hennings: To the readers of these publications. You do not mean to disassociate the profit motive entirely, do you?

Mr. Gaines: Certainly not.

Senator Hennings: Without asking you to delineate as between the two, we might say there is a combination of both, is there not?

Mr. Gaines: No question about it.

Senator Hennings: Is there anything else you would like to say to us with respect to your business and the matters that we are inquiring into here?

Mr. Gaines: I don't believe so.

Senator Kefauver: I would like to ask one or two questions.

The Chairman: You may proceed, Senator.

Senator Kefauver: Mr. Gaines, I had heard that your father really did not have horror and crime comics. When he had the business he printed things that were really funny, and stories of the Bible, but you are the one that started out this crime and horror business.

Mr. Gaines: I did not start crime; I started horror.

Senator Kefauver: Who started crime?

Mr. Gaines: I really don't know.

Senator Kefauver: Anyway, you are the one who, after you took over your father's business in 1947, you started this sort of thing here. This is the May edition of *Horror.*

Mr. Gaines: I started what we call our New Trend magazines in 1950.

Senator Kefauver: How many of these things do you sell a month, Mr. Gaines?

Mr. Gaines: It varies. We have an advertising guarantee of 1,500,000 a month for our entire group.

Senator Kefauver: That is for all the Entertaining Comics, of which *Shock* is one of them? How do you distribute these, Mr. Gaines?

Mr. Gaines: I have a national distributor. There are roughly ten individual national distributors which handle roughly half of the magazines. The other half is handled by American News. The one of the ten that I have is Leader News Company.

Senator Kefauver: That is a distributor. Then do they sell to wholesalers?

Mr. Gaines: They in turn sell to seven-hundred-odd wholesalers around the country.

Senator Kefauver: The wholesalers then pass it out to the retailers, the drug-stores and newsstands; is that right?

Mr. Gaines: That is right.

Senator Kefauver: They are all sold on a consignment basis?

Mr. Gaines: They are all returnable.

Senator Kefauver: So your magazines, along with what others the wholesaler may be handling, are taken in a package to the retailer and left there and he is supposed to put them on this stand and sell them?

Mr. Gaines: Yes.

Senator Kefauver: And if he does not sell them, or does not display them, then he is liable to get another retailer?

Mr. Gaines: No, we cover every retailer as far as I know.

Senator Kefauver: You don't like things to be put back and resold. You would like them to be sold.

Mr. Gaines: I would prefer it. Comics are so crowded today—I think there are some 500 titles—that it is impossible for any retailer to give all 500 different places.

Senator Kefauver: I notice in this edition of May 14, the one in which you have the greasy Mexican, the first page has apparently two shootings going on at the same time here, then on the next page is an advertisement for young people to send a dollar in and get the *Panic* for the next eight issues. Is that not right?



Mr. Gaines: That is right.

Senator Kefauver: This says the editors of *Panic,* 225 Lafayette Street. That is you?

Mr. Gaines: That is right.

Senator Kefauver: Then the attraction here is "I dreamed I went to a fraternity smoker in my *Panic* magazine," you have dice on the floor and cigarettes, somebody getting beer out, somebody laying on his back taking a drink. Do you think that is all right?

Mr. Gaines: This is advertisement for one of my lampoon magazines. This is a lampoon of the Maidenform brassiere ad, "I dreamed I went to so-and-so in my Maidenform brassiere," which has appeared in the last six years in national family magazines showing girls leaping through the air in brassieres and panties. We simply lampoon by saying "I dreamed I went to a fraternity smoker in my *Panic* magazine."

Senator Kefauver: I mean, do you like to portray a fraternity smoker like that?

Mr. Gaines: This is a lampoon magazine. We make fun of things.

The Chairman: You think that is in good taste?

Mr. Gaines: Yes, sir.

Senator Kefauver: I have looked through these stories. Every one of them seems to end with murder, practically. I have looked through this one where they have the greasy Mexican and the Puerto Rican business. I can't find any moral of better race relations in it, but I think that ought to be filed so that we can study it and see and take into consideration what Mr. Gaines has said.

The Chairman: Mr. Gaines, you have no objection to having this made a part of our permanent files, have you?

Mr. Gaines: No, sir.

The Chairman: Then, without objection, it will be so ordered. Let it be Exhibit No. 12. (The magazine referred to was marked "Exhibit No. 12," and is on file with the subcommittee.)

Senator Kefauver: Is Mr. Gaines a member of the associa-

tion that we talked about here this morning? [The Association of Comic Magazine Publishers, discussed by Gaines on page 180]

Mr. Gaines: No longer. I was a member for about two or three years and I resigned about two or three years ago.

Senator Kefauver: How did you happen to resign, Mr. Gaines?

Mr. Gaines: Principally for financial reasons.

Senator Kefauver: It only has $15,000 a year for the whole operation?

Mr. Gaines: At that time my share would have been $2,000. At that time, also, about ten percent of the publishers were represented. I was a charter member of the association. I stuck with it for two or three years. The theory was that we were going to get all the publishers into it and then the burden of financial . . .

Senator Kefauver: Did you have any argument about censorship, about this gentleman, Mr. Schultz, who was here, not liking the kind of things you were publishing?

Mr. Gaines: No, sir. Mr. Schultz and I frequently had disagreements which we would iron out and I would make the changes he required until I decided to resign.

The Chairman: Did you have any part, Mr. Gaines, in preparing that code?

Mr. Gaines: No, the code was prepared by, I believe, the first board of directors of the association. I was on the board of directors later on, but not at first.

The Chairman: Did you subscribe to the code?

Mr. Gaines: Yes, sir.

The Chairman: Did you think that publishing a magazine like this for example would still be within the code?

Mr. Gaines: No, sir.

Senator Kefauver: You admit none of this would come within that code?

Mr. Gaines: Certain portions of the code I have retained. Certain portions of the code I have not retained. I don't agree with the code in all points.



Senator Kefauver: The code that you have here, none of your stories would come in that code. You could not print any of these if you compiled with the full code we read here this morning.

Mr. Gaines: I would have to study the story and study the code to answer that.

Senator Kefauver: How much is your monthly income from all your corporations with this thing, Mr. Gaines?

Mr. Gaines: You mean by that my salary?

Senator Kefauver: No. How much do you take in a month from your publications?

Mr. Gaines: I wouldn't know monthly. We figure it annually.

Senator Kefauver: Let us say gross.

Mr. Gaines: I don't know.

Senator Kefauver: What is your best estimate annually?

Mr. Gaines: I would say about $80,000 a month gross.

Senator Kefauver: How many books did you say you printed a month?

Mr. Gaines: A million and a half guaranteed sale. We print about two, two and a half million.

Senator Kefauver: How much net do you make a month out of it, that is, the corporations?

Mr. Gaines: Last year it came to about $4,000 a month.

Senator Kefauver: Do you have several corporations, Mr. Gaines?

Mr. Gaines: Yes, sir.

Senator Kefauver: How many corporations do you have?

Mr. Gaines: I have five.

Senator Kefauver: Why do you have five corporations?

Mr. Gaines: Well, I don't really know. I inherited stock in five corporations which were formed by my father before his death. In those days he started a corporation, I believe, for every magazine. I have not adhered to that. I have just kept the original five and published about two magazines in each corporation.

Senator Kefauver: Do you not think the trouble might have been if one magazine got in trouble that corporation would not adversely affect the others?

Mr. Gaines: Oh, hardly.

Senator Kefauver: You did get one magazine banned by the attorney general of Massachusetts, did you not?

Mr. Gaines: The attorney general of Massachusetts reneged and claims he has not banned it. I still don't know what the story was.

Senator Kefauver: Anyway, he said he was going to prosecute you if you sent that magazine over there any more.

Mr. Gaines: He thereafter, I understand, said—he never said he would prosecute.

Senator Kefauver: That is the word you got, though, that he was going to prosecute you?

Mr. Gaines: Yes.

Senator Kefauver: When was that?

Mr. Gaines: Just before Christmas.

Senator Kefauver: Which magazine was that?

Mr. Gaines: That was for *Panic* No. 1.

Senator Kefauver: Just one other question. There is some association that goes over these things. Do you make any contribution to the memberships of any associations?

Mr. Gaines: No.

Senator Kefauver: Any committee that supervises the industry?

Mr. Gaines: No. There is no such committee or organization aside from the Association of Comic Magazine Publishers.

Senator Kefauver: You said you had a guaranteed sale of a million and a half per month.

Mr. Gaines: We guarantee the advertisers that much.

Senator Kefauver: So that you do have some interest in see-

ing that the distributor and wholesaler and retailer get your magazines out because you guarantee the advertisers a million and a half sales a month?
Mr. Gaines: I have a very definite interest. Unfortunately, I don't bave a thing to do with it.
Senator Kefauver: Tbank you, Mr. Chairman.
Mr. Hannoch: Could I ask one or two questions?
The Chairman: Mr. Hannoch.
Mr. Hannoch: What is this organization that you maintain called the Fan-Addict Club for 25¢ a member?
Mr. Gaines: Simply a comic fan club. [see house ad, left]
Mr. Hannoch: You advertise the children should join the club?
Mr. Gaines: Yes.
Mr. Hannoch: What do they do? Do they pay dues?
Mr. Gaines: No.
Mr. Hannoch: What do they send 25¢ in for?
Mr. Gaines: They get an arm patch, an antique bronze pin, a 7" by 11" certificate and a pocket card, the cost of whicb to me is 26¢ witbout mailing.
Mr. Hannoch: After you get a list of all these kids and their families and addresses, what do you do with the list?
Mr. Gaines: I get out what we call Fan-Addict Club Bulletins. The last Bulletin was principally made up of names and addresses of members who bad back issues they wanted to trade with other members.
Mr. Hannoch: Did anybody buy that list from you and use it?
Mr. Gaines: No, sir; I bave never sold it.
Mr. Hannoch: Do you know anything about this sheet called "Are You A Red Dupe?"
Mr. Gaines: Yes, sir; I wrote it.
Mr. Hannoch: How has it been distributed?
Mr. Gaines: It bas not been distributed. It is going to be the inside front cover ad on five of my comic magazines which are forthcoming. [*Crime SuspenStories* #25, *Shock SuspenStories* #16, *Tales from the Crypt* #43, *Haunt of Fear* #26, and *Vault of Horror* #38]
Mr. Hannoch: And it is going to be an advertisement?
Mr. Gaines: Not an advertisement. It is an editorial.
Mr. Hannoch: Do other magazines have copies of this to be used for the same purpose?
Mr. Gaines: No, sir.
Mr. Hannoch: You haven't made this available to tbe magazines as yet?
Mr. Gaines: No, sir; and I don't intend to.
Mr. Hannoch: You believe the things that you say in this ad that you wrote?
Mr. Gaines: Yes, sir.
Mr. Hannoch: Tbat anybody who is anxious to destroy comics are Communists?
Mr. Gaines: I don't believe it says tbat.



Mr. Hannoch: The group most anxious to destroy comics are the Communists?
Mr. Gaines: True, but not anybody, just the group most anxious.
The Chairman: Are there any other questions?
Mr. Hannoch: No.
Mr. Beaser: I have some questions.
The Chairman: Mr. Beaser.
Mr. Beaser: Just to settle the point which came up before, Mr. Gaines, who is it that gets the idea for this, for one of your stories—you, your editor, the artist, the writer? Where does it come from?
Mr. Gaines: Principally from my editors and myself.
Mr. Beaser: Not from the artists?
Mr. Gaines: No.
Mr. Beaser: He just does what he is told?
Mr. Gaines: He just follows the story and illustrates it.
Mr. Beaser: He is told what to do and how to illustrate it?
Mr. Gaines: No, our artists are superior artists. They don't have to be given detailed descriptions.
Mr. Beaser: He has to be told what it is?
Mr. Gaines: It is lettered in before he draws it.
Mr. Beaser: He knows the story pretty much, so he knows wbat he can fit in?
Mr. Gaines: Yes.
Mr. Beaser: You said that you had a circulation of five million Bible story books?
Mr. Gaines: Yes.
Mr. Beaser: How many years is this?
Mr. Gaines: Twelve years, since 1942.
Mr. Beaser: In other words, in little over three and a half montbs you sell more of your crime and horror than you sell of the Bible stories?
Mr. Gaines: Quite a bit more.
Mr. Beaser: They seem to go better?
Mr. Gaines: This is a 65¢ book. Tbe crime and horror books are 10¢ books. Tbere is a difference.
Mr. Beaser: No further questions, Mr. Chairman.
The Chairman: Thank you very much, Mr. Gaines.
Mr. Gaines: Thank you, sir.

Perhaps the most chilling aspect of the transcript is Senator Kefauver's dogged inquiries into EC's distribution and retail display system. With hindsight, it seems that Kefauver may have been telegraphing a message with that line of questioning. Worth remembering is that after the hearings, EC's New Trend and New Direction comics were routinely being returned in unopened bundles: the retailers and distributors were not putting the comics on the stands. Comics that don't get on the stands are comics that don't sell. It was this, more than anything else, that forced Bill Gaines to abandon his comic book line: EC was hemorrhaging red ink.

—GG



AP/Wide World

A shell-shocked Bill Gaines, just five months after the infamous Senate Subcommittee investigation, and two weeks after the September 14, 1954 press conference where he officially announced the death of EC's horror and crime comics.

A Statement by William M. Gaines, Publisher of the Entertaining Comics Group: EC Will Drop Horror and Crime Comics

September 14, 1954

In January of 1950, I published the first horror comic magazine ever published in America. The magazines were quite successful. Reader enthusiasm was reflected in high sales. At one time there were over a hundred imitations on the newsstands.

I have decided now to discontinue all horror and crime comics. This decision will be put into immediate effect.

In recent months there has been much clamor against horror and crime comics based on a premise that horror and crime comics stimulate juvenile delinquency, a premise that has never been proved, and which in fact has been refuted by prominent psychiatrists and other experts.

In many cities wholesalers and dealers are reluctant to distribute or display horror and crime comics. This has meant reduced sales. And that has meant reduced printing orders.

EC has always been the leader in percentage of sales. Our comics have been and still are the highest selling percentage wise in independent distribution.

Although print orders have been cut, our line is still a profitable one and our horror and crime comics are still making money. Few other comic publishers can make that statement today.

But EC has always been the leader. And so once again we are taking the lead, this time in discontinuing crime and horror. We are doing it not for business reasons so much as because this seems to be what the American parents want--and the American parents should be served.

We hope that, as they always have, other publishers will follow our lead and discontinue crime and horror. If this happens, our own financial sacrifice in taking this step will be justified by the renewed good public feelings toward comics.

The Association

Last spring, I wrote a letter. I wrote it against the advice of many individual publishers. Comic publishing is a highly competitive business, and I wanted publishers to get together and cooperate as people in other industries cooperate.

I called a meeting to form a new comic publishers association. My letter began: "If fools rush in where angels fear to tread, then I suppose EC is being pretty foolish. We may get our fingers burned and our toes stepped on. Be that as it may, it seems to me that someone has to take the initiative..."

To everybody's surprise, nine publishers showed up at the first meeting. Thirteen at the second. By the fourth meeting, the organization was an industry-wide movement and was ready for formal incorporation.

It is probably ironic, but we are not now members. I hope at some time in the future to become a member, but EC will do this only when convinced of the sincerity of the association.

I have always been honest and forthright in what I do, and I will not participate in a group action if it is to be only a smoke screen to deceive the public.

I am dropping my horror and crime comics lines. However, we learn the association will permit horror and crime comics to be published. I have on my desk a number of horror comics published by other publishers but with new titles and deceptive covers. This is bad faith, and I will have no part of it.

I have hope for the new association, but if EC is to join, it must indicate its sincerity of purpose by writing a code that will forbid crime and horror comics. This it has not done and apparently does not plan to do--and so, for the time being, we can not join.

In other words, if comic publishers are to police their own industry, we must be, like Caesar's wife, above suspicion. The public doesn't want horror and crime comics and so we should not fool parents by putting innocuous titles and pictures of clowns on the covers of the magazines and then telling them that things have been cleaned up.

Despite this getting off on the wrong foot, I am glad that such an association has been formed. And I hope it will finally decide to do a completely honest job. This can be done only if crime as well as horror comics are discontinued.



Horror on the Newsstands

On the newsstand in the U. S. and Canada more comic books are sold than any other type of magazine. About a quarter of the 80 million comic books that readers buy each month are known as horror comics, bearing such titles as *Tales of the Thing*, *Web of Evil*. Typical plot: a gravedigger falls in love with a beautiful girl, kills her husband, preserves her body, then makes love to the corpse. When some *mortis* sets in, the gravedigger is strangled in the dead girl's arms. Such gory plots and pictures, which brought on congressional investigation of horror comics (Time, May 3), have stirred up a nationwide campaign against the books.

Clean Line. Last week the campaign was running so strong that in Manhattan one of the biggest horror-comic publishers announced he was stopping publication of the books in response to appeals by American parents. *Entertaining Comics* Publisher William M. Gaines had been a star witness before the Senate subcommittee on Juvenile Delinquency. He had boasted his comic-book cover of an axwielding man holding aloft the severed head of a blonde was in good taste. [But] would be in bad taste if the head were held a little higher so the neck would show blood dripping out. Gaines last week stopped his own flow of 2,000,000 horror comics a month, plans to substitute a "clean, clean line."

Publisher Gaines had another reason for stopping his horror comics. New York's Mayor Robert Wagner recently ordered the city lawyers to get injunctions banning the weird books under the state obscenity laws. But many a community has already learned that comic books cannot be easily legislated off the newsstands. Five years ago New York Governor Dewey vetoed a bill banning them on the ground that it was unconstitutional. Los Angeles County passed a similar law only to have it knocked out in the courts. Nevertheless, in Oklahoma City the city council recently passed an ordinance banning crime and horror comics. Some councilmembers opposed the ordinance on the ground that the wording was so vague it could be used to ban the writings of Edgar Allan Poe or Arthur Conan Doyle. In Houston spurred by Page One editorials in Jesse Jones's *Chronicle* the city council also passed an ordinance similar to Oklahoma City's.

Some communities opposed to the Oklahoma City and Houston type ordinances because they are concerned about the effect of scatter-bar censorship have turned to a better method of control. In Cincinnati, for example, a citizens committee of businessmen, educators, clergymen and parents rates every comic book published. In Canton, Ohio, a mayor's committee started "Operation Book Swap," in two days collected 1,000 horror comic books which were exchanged at the rate of ten to one for hard-covered books, e.g., Mary Pamela Johnson, Tree-Island Tiger in Wonderland.

Self-Censorship. Publishers of good comics are as much opposed to horror books as anyone. Last week in Manhattan the Comics Magazine Association of America, a newly formed group representing 70% of the comic book industry, moved against "the aggressive minority trying to make a fast buck with horror comics." The organization named New York Magistrate Charles F. Murphy, 44, a specialist in juvenile delinquency, to a new post as official censor for the industry. On a $100,000-a-year budget, Murphy plans to devise a "code of ethics and standards" for the industry, expects to get the cooperation of printers, distributors and publishers. Thus the comic-book publishers hope to police themselves and avoid being put out of business.

TIME SEPTEMBER 27, 1954

Just a shade under five months after making headlines for trying to defend his comic book line, Bill Gaines appeared yet again in Time—for dropping his horror and crime comics. A similar piece appeared in Newsweek the same week, but contained no mention of Gaines or EC Comics.

© Time

Our Plans

Our new line, which will hit the newsstands early in 1955 will, we believe, meet favor with comics' most angry critics. We are striving to put out comics which will offend no one--which will without losing entertainment value--be known as a clean, clean line. This action on our part is costly. It involves the loss of a large amount of revenue on the horror and crime magazines, and in addition, a gamble with upwards of a quarter of a million dollars in testing the new line. The American people have strong feelings against horror and crime magazines--and although profits are the incentive in this as in all other business--we nevertheless feel that the feelings of parents must be considered.

[Note: The preceding is the complete text of the prepared statement read by Bill Gaines to members of the press on September 14, 1954]

Max Gaines scrapbook

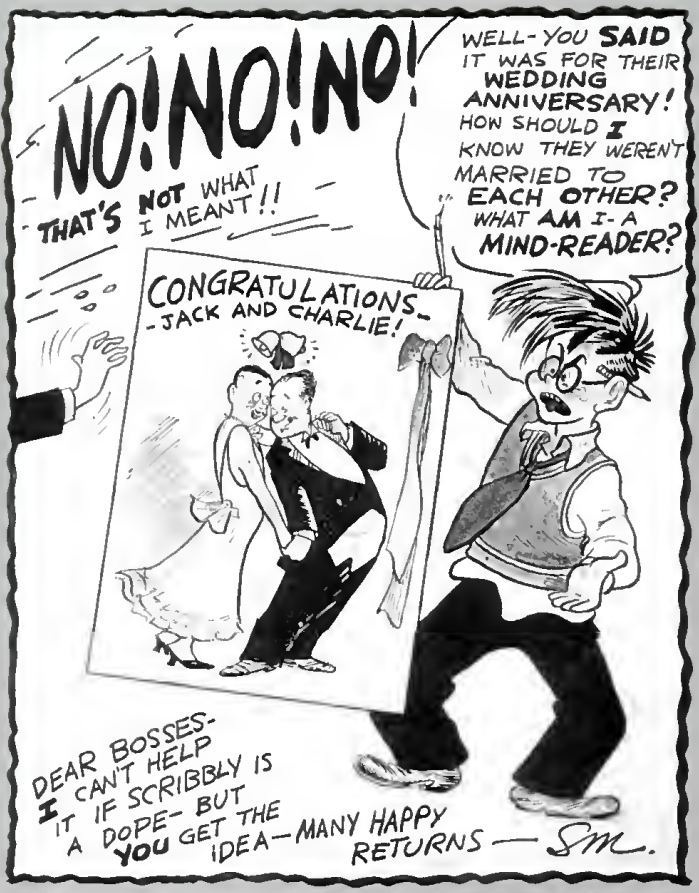











NO! NO! NO!
THAT'S NOT WHAT I MEANT!!
WELL-YOU SAID IT WAS FOR THEIR WEDDING ANNIVERSARY! HOW SHOULD I KNOW THEY WEREN'T MARRIED TO EACH OTHER? WHAT AM I-A MIND-READER?
CONGRATULATIONS- -JACK AND CHARLIE!
DEAR BOSSES- I CAN'T HELP IT IF SCRIBBLY IS A DOPE- BUT YOU GET THE IDEA— MANY HAPPY RETURNS — SM.


Bethlehem- SPRING of '24



Funny Business

We introduce M. C. Gaines, pioneer in the comic magazine industry, which has 18,000,000 customers

By BERT DALE

This month your son or daughter and some 17,999,999 other boys and girls of all ages—including soldiers, sailors, marines, war workers and salespeople will buy current issues of comic magazines, just as they did last month and will do next.

Out of approximately 6,000,000 of those newsstand dimes—about one-third of all the comic books sold—an infinitesimal sliver of a penny will eventually trickle back into the pockets of M. C. Gaines and his associates, leaders in the comic magazine field.



M. C. Gaines: "A letter of complaint is a personal challenge"

TRACED TO CAVEMAN

After the comic monthlies had become a recognized part of the American scene, writers and educators Gaines included rushed into print with penetrating hindsight. The comic book, they have said, is the ultimate and inevitable development of the modern graphic arts, and its genealogy has been spectacular, though perhaps laborious, traced back to the caveman who painstakingly scratched on tablets of stone.

Truthfully, however, comic magazine conception was much less historic. On a pleasant Spring afternoon in 1933, M. C. Gaines, who had been drifting about in advertising and sales promotional work for the dozen years before preferring such activity (after U. S. Army service in World War I) to his more sedentary job as school principalship, was visiting a friend at Eastern Color Printing Co. He happened to pick up a broadside issued by the Ledger Syndicate reproducing Sunday comic features in one-quarter newspaper page size.

Abstractly, he folded the sheet measured it, did a little mental calculation. "Say!" he exclaimed, "you could run stuff like this in 32s or 64s. Ought to make a nice premium book!"

"We've done it already," came the response. "Here, look!" And a 32-page comic magazine, *Famous Funnies On Parade*, was pulled out of a drawer. Containing reprints of Sunday pages, it was exactly what he had visualized.

Tycoon, the subject, he learned that 100,000 copies had been printed experimentally, that one big company had bought them for premium use, and that nobody was at all excited about the idea.

BECAME SPECIALIST

Before the year was out, Gaines made himself a specialist in comic magazines. He sold scores hundred thousands and quarter millions! in national advertisers.

And so, with his interest still purely that of the commission on a printing sale Gaines approached Dell Publishing Co.

An order was signed for 35,000 copies of *Famous Funnies*. The issue sold out quickly, and was followed by others. The continuing sale inspired similar publications, and by 1936 the boom was well under way with a dozen or more comic magazines on newsstands.

Meanwhile Gaines had taken charge of the color printing plant for McClure Syndicate, and the major part of the growing business was flowing through his hands.

Came 1937. Several of Gaines friends formed a corporation to publish *Detective Comics*. "We've got real editorial policy," they said. "All new material, fast-moving adventure stories, 6 to 13 pages long—no serials, but the same strong characters continuing from issue to issue." Gaines took the printing order, said nothing, and decided to watch.

Month after month the press run of *Detective Comics* increased. Shrewdly, Gaines came to the conclusion that the long-story treatment was the nub of the success. It would be a novel newspaper idea, like a 16-page mystery Sunday section instead of 16 separate features.

Spurred on by success, the *Detective Comics* people wanted to start another new, similar magazine called *Action Comics*. Had Gaines any suggestions for a lead feature?

"I'm looking at the very thing you need," he replied. "It's called Superman."

Superman became an instant and meteoric success. Then Gaines decided he would become a publisher of his own new material comic magazines and find another Superman.

How to do this without capital was the next problem. After many schemata ideas, he finally found backing with one of the *Detective Comics* principals, and began publishing *All-American Comics*. This initial relationship has since grown into an interlocked combination of 20 magazines (the Superman DC group), which controls its own printing plant and accounts for 33⅓% of today's 32 million-monthly comic magazine circulation.

WONDER WOMAN'S DEBUT

But for the war and its paper restrictions, Gaines would have found his second Superman—for he developed Wonder Woman, a feminine counterpart, who in her third issue hit a sale of 500,000 copies!

When it came to his attention that comics had become a "problem" with parents, Gaines daringly created an Editorial Advisory Board composed of prominent educators and listened attentively to their suggestions. Whenever a letter of complaint comes in the mail, Gaines looks on it as a personal challenge and the representative of a slew of other unwritten letters.

Over the years, he has built up a group of talents and sanctions which, apparently, have combined to keep his magazines virile enough to satisfy still hungry readers, yet at the same time "pure" enough to assuage the approval of critics. When he learned that half the children in America probably received no religious training of any kind, he decided to offer an adaptation of The Bible in comic format.

So he created "Picture Stories From The Bible" and lost, through low sales and high production costs on the first issue, a sum that would have been several years' income for him back in 1933. Undaunted, he repeated the performance on a second issue, taking more punishment.

But the third issue came into the clear, produced some reprint orders for the first two. And now, with the fourth numbers going on sale this Fall, the venture will show a profit. Thus, however, will not accrue to Gaines, for he arranged at the start to distribute all profits of "Picture Stories From The Bible" among the religious bodies of various denominations whose representatives constitute the special Editorial Advisory Council for the Bible publication.



© Forbes

To a few forward-looking publishers...



Here's Why M. C. (Charlie) Gaines Famous "Comics" Pioneer Picked Macfadden for Superior Distribution

M. C. (Charlie) Gaines is generally recognized as the great pioneer in the Comic Magazine Field. As organizer and former president of All-American Comics, Inc. (which he disposed of) he brought out many of the leading comic magazine features. What's more, the comics he publishes have been hailed by educators from coast-to-coast as wholesome and constructive.

A few months ago Charlie Gaines decided to publish a new line of comic titles under the name of Educational Comics, Inc. Naturally, he wanted the best in national newsstand distribution. And, just as naturally, he picked Macfadden because of the outstanding proven advantages of this complete service.

Why Macfadden Waited Until Now To Enter The Crowded Comic Field

During the war years Macfadden was the only major franchise that did not include comics in its line. Many comic publishers frequently sought out our Distribution Service. We were obliged to say "no" time and again because we saw no long-term possibilities in the comics offered to us. Such a policy is based on our steadfast determination to maintain "a compact franchise based on major newsstand leaders with low returns."

Our entrance into the comic field at this time is no contradiction of that policy. We are thoroughly aware of the fact that a certain part of the comic market is bogging down. But we also know that's true mainly of the poorer type of comics that were purchased in great quantities last year and moved only because good comics were sold out. *Actually good comics are today selling more copies than ever.* And because we feel sure that Gaines' Comics are not only good but outstanding, we are confident that they, too, will be "major newsstand leaders with low returns."

* * * *

If you are interested in learning all the facts about the 10 proven advantages of the Complete Macfadden Distribution Service, we will be glad to discuss them with you in strictest confidence.

AN ALL-AMERICAN PUBLICATION

AN EDUCATIONAL COMIC

AN ENTERTAINING COMIC


The
Pre-
Trend
Comics

PICTURE STORIES FROM THE BIBLE

Old Testament Edition



#1, Copyright 1942 (DC) (68 pages)

Cover: Cameron

IC	Introduction	text
1	Table of contents	text
7	NOAH AND HIS ARK (Mulford)	Cameron
7	JOSEPH IN EGYPT (Part 1) (Mulford)	Cameron
7	JOSEPH IN EGYPT (Part 2) (Mulford)	Cameron
7	MOSES AND HIS STRUGGLE FOR ISRAEL (Part 1) (Mulford)	Cameron
7	MOSES AND HIS STRUGGLE FOR ISRAEL (Part 2) (Mulford)	Cameron
7	SAUL, THE FIRST KING OF ISRAEL (Mulford)	Cameron
7	RUTH (Mulford)	Cameron
7	JONAH AND THE WHALE (Mulford)	Cameron
7	ESTHER, QUEEN OF PERSIA (Mulford)	Cameron
IC	Introduction, continued	text

Note: scripts by Montgomery Mulford, illustrations by Don Cameron



#2, Winter, 1942 (DC) (68 pages)

Cover: Cameron

IC	Introduction	text
1	Table of contents	text
7	JOSHUA (Part 1) (Mulford)	Cameron
7	JOSHUA (Part 2) (Mulford)	Cameron
7	SAMSON (Mulford)	Cameron
7	DAVID (Part 1) (Mulford)	Cameron
7	DAVID (Part 2) (Mulford)	Cameron
7	DAVID (Part 3) (Mulford)	Cameron
7	SOLOMON (Mulford)	Cameron
7	DANIEL (Part 1) (Mulford)	Cameron
2	THE BOY WHO HEARD THE VOICE OF GOD (Mulford)	text
7	DANIEL (Part 2) (Mulford)	Cameron
IC	Introduction, continued	text
BC	House ad, *Picture Stories from the Bible* OT #1	cover, text

Note: scripts by Montgomery Mulford, illustrations by Don Cameron

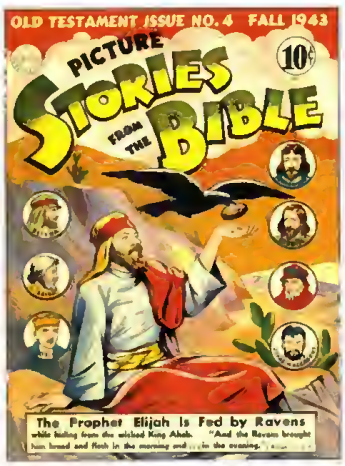


#3, Spring, 1943 (DC) (60 pages)

Cover: Cameron

IC	Introduction	text
1	Table of contents	text
7	THE STORY OF CREATION (Mulford)	Cameron
7	ABRAHAM (Part 1) (Mulford)	Cameron
5	ABRAHAM (Part 2) (Mulford)	Cameron
7	ABRAHAM AND ISAAC (Part 3) (Mulford)	Cameron
7	JACOB AND ESAU (Mulford)	Cameron
7	DEBORAH (Mulford)	Cameron
2	THE TOWER OF BABEL (Mulford)	text
6	GIDEON (Mulford)	Cameron
7	SAMUEL (Mulford)	Cameron
IC	Introduction, continued	text
BC	House ad, *Picture Stories from the Bible* OT #1 and #2	cover, text

Note: scripts by Montgomery Mulford, illustrations by Don Cameron



#4, Fall, 1943 (DC) (60 pages)

Cover: Cameron

IC	Introduction	text
1	Table of contents	text
8	ELIJAH (Mulford)	Cameron
7	ELISHA (Mulford)	Cameron
5	ISAIAH (Mulford)	Cameron
4	JOSIAH (Mulford)	Cameron
2	JOB (Mulford)	text, Cameron art
6	JEREMIAH (Mulford)	Cameron
2	BALAAM (Mulford)	text, Cameron art
5	EZEKIEL (Mulford)	Cameron
6	NEHEMIAH (Mulford)	Cameron
10	THE MACCABEES (Mulford)	Cameron
IC	Introduction, continued	text
BC	House ad, *Picture Stories from the Bible* OT #1-4	cover, text

Note: scripts by Montgomery Mulford, illustrations by Don Cameron

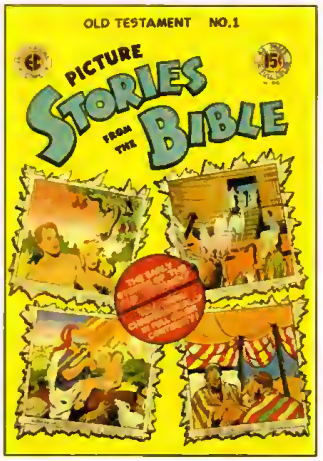
COMPLETE OLD TESTAMENT EDITION, December, 1943. Cover by Cameron, Simon. Contains all four issues of the OLD TESTAMENT EDITIONS, with the stories having been rearranged in chronological order:

CREATION, NOAH, ABRAHAM, ABRAHAM AND ISAAC, JACOB AND ESAU, JOSEPH, MOSES, JOSHUA, DEBORAH, GIDEON, SAMSON, RUTH, SAMUEL, SAUL, DAVID, SOLOMON, ELIJAH, ELISHA, ISAIAH, JOSIAH, ESTHER, JEREMIAH, EZEKIEL, NEHEMIAH, DANIEL, JONAH, THE MACCABEES.

The book contained 232 pages.
(Many printings made)



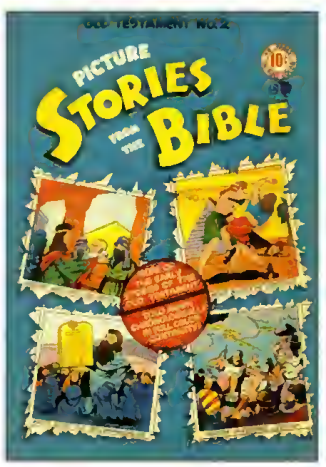
Then began reprints in regular comic book form:



#1 (EC) (52 pages) — Cover: Cameron

IC	Introduction	text
1	Table of contents	text
7	THE STORY OF CREATION (Mulford) (#3)	Cameron
7	NOAH AND HIS ARK (Mulford) (#1)	Cameron
7	ABRAHAM (Part 1) (Mulford) (#3)	Cameron
5	ABRAHAM (Part 2) (Mulford) (#3)	Cameron
7	ABRAHAM AND ISAAC (Part 3) (Mulford) (#3)	Cameron
7	JACOB AND ESAU (Mulford) (#3)	Cameron
7	JOSEPH IN EGYPT (Part 1) (Mulford) (#1)	Cameron
IC	House ad: *Picture Stories from American History*	covers, text
BC	House ad: *Picture Stories from the Bible*, OT, NT	covers, text

Note: scripts by Montgomery Mulford, illustrations by Don Cameron
Edited by M.C. Gaines



#2 (EC) (52 pages) — Cover: Cameron

IC	Introduction	text
1	Table of contents	text
7	JOSEPH IN EGYPT (Part 2) (Mulford) (#1)	Cameron
7	MOSES AND HIS STRUGGLE FOR ISRAEL (Part 1) (Mulford) (#1)	Cameron
7	MOSES AND HIS STRUGGLE FOR ISRAEL (Part 2) (Mulford) (#1)	Cameron
7	JOSHUA (Part 1) (Mulford) (#2)	Cameron
7	JOSHUA (Part 2) (Mulford) (#2)	Cameron
7	DEBORAH (Mulford) (#3)	Cameron
6	GIDEON (Mulford) (#3)	Cameron
1	Map: The Biblical World	Cameron
IC	House ad: *Picture Stories from American History*	covers, text
BC	House ad: *Picture Stories from the Bible*, OT, NT	covers, text

Note: scripts by Montgomery Mulford, illustrations by Don Cameron

(The End)

PICTURE STORIES FROM THE BIBLE

New Testament Edition

#1, Copyright 1944 (DC) (52 pages) — Cover: Cameron

IC	Introduction	text
45	THE STORY OF JESUS (Part 1) (Mulford)	Cameron
1	Map, Palestine	Harrison
1	Index and References	text
1	House ad: *Picture Stories from the Bible* (NT #2)	cover, text
IC	Introduction, continued	text
BC	House ad: *Picture Stories from the Bible* (OT)	cover, text

Note: scripts by Montgomery Mulford (with revisions by Edward L. Wertheim), illustrations by Don Cameron and S. Harrison

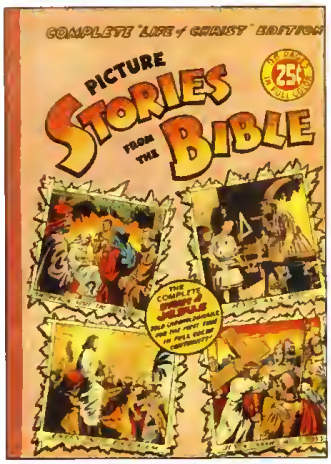




#2, Copyright 1945 (AA) (52 pages) Cover: Cameron

IC	Introduction	text
45	THE STORY OF JESUS (Part 2) (Mulford)	Cameron
1	Map, Palestine	Harrison
1	Index and references	text
1	House ad: *Picture Stories from the Bible*, NT #1	cover, text
IC	Introduction, continued	text
BC	House ad: *Picture Stories from the Bible*, complete OT	cover, text

Note: scripts by Montgomery Mulford (with revisions by Edward L. Wertheim), art by Don Cameron and S. Harrison



COMPLETE "LIFE OF CHRIST" EDITION

Copyright 1944 (96 pages) Cover: Cameron, Simon

Contains the first two issues of the NEW TESTAMENT EDITION.

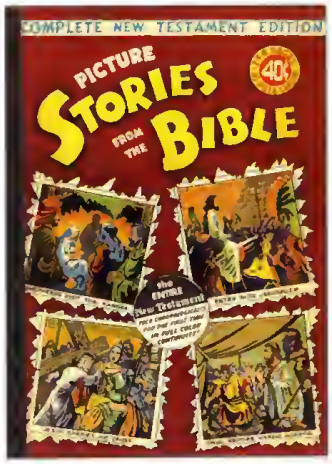
Note: scripts by Montgomery Mulford (with revisions by Edward L. Wertheim)



#3, Copyright 1946 (EC) (52 pages) Cover: Simon

IC	Introduction	text
45	THE STORY OF PETER, PAUL AND OTHER DISCIPLES in the formation of the early Christian church (Wertheim)	Cameron
1	Map: Paul's Four Journeys	Harrison
1	Index and References	text
1	House ad: *Tiny Tot* #1	cover, text
IC	Introduction, continued	text
BC	House ad: *Picture Stories from the Bible* (complete OT) and *Life of Christ*	covers, text

Note: scripts by Edward L. Wertheim, art by Don Cameron and S. Harrison



COMPLETE NEW TESTAMENT EDITION

Copyright 1946 (144 pages) Cover: Cameron, Simon

Contains all three issues of the NEW TESTAMENT EDITION, with the stories presented in their original chronological order: THE STORY OF JESUS (parts one and two), and THE STORY OF PETER, PAUL AND OTHER DISCIPLES

Note: scripts by Montgomery Mulford and Edward L. Wertheim

(Many printings made.)

Then followed a reprint in regular comic form:



#1 Copyright 1946 (EC) (52 pages) — Cover: Cameron

IC	Introduction	text
45	THE STORY OF JESUS (Part 1) (Mulford) (#1)	Cameron
1	Map, Palestine (#1)	Harrison
1	Index and References (#1)	text
1	House ad: *Picture Stories from the Bible* (NT #2)	cover, text
IC	House ad: *Animated* #1	cover, text
BC	House ad: *Picture Stories from the Bible* (complete OT) and *Life of Christ*	covers, text

Note: scripts by Montgomery Mulford (with revisions by Edward L. Wertheim), illustrations by Don Cameron and S. Harrison.

(The End)

PICTURE STORIES FROM AMERICAN HISTORY

#1, Copyright 1945 (60 pages) — Cover: Simon

IC	Foreword	text
1	Contents page	text
3	LEIF ERICSSON AND THE NORSEMEN	Livingstone
6	MARCO POLO	Livingstone
2	PRINCE HENRY	Livingstone
11	CHRISTOPHER COLUMBUS	Simon
3	JOHN CABOT AND VASCO DA GAMA	Simon
5	VASCO NUNEZ DE BALBOA	Simon
2	MAP OF EXPLORATIONS	Harrison
3	FERDINAND MAGELLAN	Simon
2 1/2	WHO ARE THE INDIANS? (Irwin Stark)	Simon, text
1/2	TABLE OF DATES	text
7	THE AZTECS AND THE INCAS	Simon
7	SPANISH INLAND ADVENTURERS	Simon
2	THE HUGUENOTS IN FLORIDA	Simon
1	Index	text
IC	Foreword, continued	text
BC	House ad: *Picture Stories from the Bible* (complete OT) and *Life of Christ*	covers, text

Note: Revised and edited by Dr. W. W. D. Sones, art work by Rolland Livingstone, Allen Simon, and S. Harrison



#2, Copyright 1946 (60 Pages) — Cover: Simon

IC	Foreword	text
1	Contents page	text
2	SIR FRANCIS DRAKE	Simon
2	SIR WALTER RALEIGH	Simon
3	JAMESTOWN, VIRGINIA	Simon
4	PILGRIMS AND THE PURITANS	Simon
4	NEW NETHERLAND	Simon
2	MARYLAND, CAROLINA, GEORGIA	Simon
2	PENNSYLVANIA	Simon
2	BATTLE FOR A FREE PRESS	Simon
3	FRENCH IN AMERICA	Simon
1	Map: OLD WORLD SETTLEMENTS	Simon
1	YOUNG GEORGE WASHINGTON	Simon
4	THE FRENCH AND INDIAN WAR	Simon
2	BENJAMIN FRANKLIN	Simon
3	REBELLION IN THE COLONIES	Simon
4	THE FIRST SHOTS OF THE REVOLUTION	Simon
3	THE DECLARATION OF INDEPENDENCE	Simon
5	WAR OF INDEPENDENCE	Simon
1	Map: CAMPAIGNS OF THE AMERICAN REVOLUTION	Simon
2	A TRAITOR AND A HERO	Simon
2	JOHN PAUL JONES	Simon
1	DATES TO REMEMBER	Simon, text
1	Index	text
1	House ad: *Picture Stories from American History* #1, 3	covers, text
IC	Foreword, continued	text
BC	House ad: *Picture Stories from the Bible*	covers, text

Note: Revised and edited by Dr. W. W. D. Sones, art work by Allen Simon





#3, Spring, 1946 (52 pages) — Cover: Simon

IC	Foreword	text
1	Contents page	text
5	THE CONSTITUTION (Coleman)	Simon
6	THE BECINNING OF A DEMOCRACY (Coleman)	Simon
4	PATHFINDERS IN THE WILDERNESS (Coleman)	Simon
6	JEFFERSON'S ADMINISTRATION (Coleman)	Simon
5	THE WAR OF 1812 (Coleman)	Simon
3	A CROWINC NATION (Coleman)	Simon
4	OLD HICKORY IN THE WHITE HOUSE (Coleman)	Simon
1	House ad: *Picture Stories* series	covers, text
2	A VANISHINC RACE (David Caines)	text
6	BORDERLINES AND BULLETS (Coleman)	Simon
2	YOUNC ABE LINCOLN (Coleman)	Simon
2	Dates, index	text
1	House ad: *Picture Stories from Americon History*	covers, text
IC	Foreword, continued	text
BC	House ad: *Picture Stories from the Bible*	covers, text

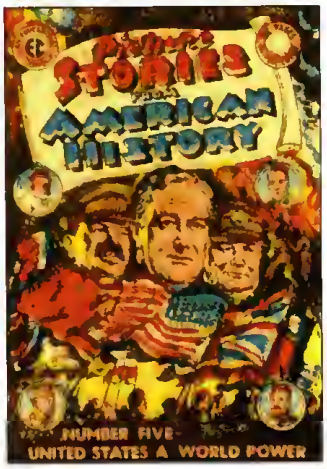
Note: scripts by Jerry Coleman (revised by Dr. W. W. D. Sones), art work by Allen Simon



#4, Summer, 1947 (52 pages) — Cover: Simon

IC	Foreword	text
1	Contents page	text
7	A COUNTRY AT THE CROSSROADS (Coleman)	Simon
1	Map: The Union divided	Simon
5	THE WAR BETWEEN THE STATES (Coleman)	Simon
4	THE UNION PRESERVED (Coleman)	Simon
2	RECONSTRUCTION (Coleman)	Simon
2	THE DAWN OF A NEW ERA (Coleman)	Simon
5	POLITICS CONE WILD (Coleman)	Simon
3	THE PASSINC OF THE FRONTIERS (Coleman)	Simon
3	BIC BUSINESS (Coleman)	Simon
1	The American Bill of Rights	text, Simon art
2	LABOR ORCANIZATIONS (David I. Caines)	Simon
2	PROBLEMS IN THE PACIFIC (Coleman)	Simon
3	PUTTINC MONEY ON A SOUND BASIS (Coleman)	Simon
4	THE SPANISH-AMERICAN WAR (Coleman)	Simon
3	Map: U.S. as a world power, dates, index	text, Simon art
1	House ad: *Picture Stories from Americon History*	text, covers
IC	Benjamin Franklin [*PSfAH* #2]	Simon
BC	*Picture Stories from Science* #1, *World History* #1	text, covers

Note: scripts by Jerry Coleman (revised by Dr. W. W. D. Sones), art work by Allen Simon



#5 (unpublished*) — Cover: Simon

*cover shown in house ad preceding "The Early Life of Benjamin Franklin" in *Picture Stories from American History* #4

(The End)

PICTURE STORIES FROM SCIENCE



#1, Spring, 1947 (52 pages) — Cover: Simon and Cameron

IC	Foreword	text
1	Contents page	text
2	OCEAN OF AIR (Sachs)	Cameron
2	WEICHT OF THE ATMOSPHERE (Sachs)	Cameron
7	EXPLORINC THE ATMOSPHERE (Sachs)	Cameron
4	PUTTING EMPTY SPACE TO WORK (Sachs)	Cameron
4	CAUSES OF COMBUSTION (Sachs)	Cameron
4	MYSTERY AND MASTERY OF FIRE (Sachs)	Cameron
2	OTHER PARTS OF THE ATMOSPHERE (Sachs)	Cameron
2	FROM OCEAN TO OCEAN (Sachs)	Cameron
2	WATER—PURE AND IMPURE	text
5	MEN BENEATH THE SEA (Sachs)	Cameron
2	PUTTING WATER TO WORK	Cameron
5	MEASURINC VOLUME WITH WATER (Sachs)	Cameron
4	WEALTH FROM WATER (Sachs)	Cameron
1	*Picture Stories from Science* #2, *World History* #1	text, covers
1	Index	text
IC	Benjamin Franklin [*PSfAH* #2]	Simon
BC	House ad: *Land of the Lost* #4, *Internotionol* #1, *Animol Fobles* #3, *Dondy* #1	covers

Note: scripts by Morris Nelson Sachs (edited by Dr. Sones and Wm. Caines), art by Don Cameron

#2, Fall 1947 (44 pages) — Cover: Simon

IC	Contents	text
3	FUEL FOR THE HUMAN MACHINE (Sachs)	Cameron
4	EATING FOR HEALTH (Sachs)	Cameron
3	WATCHING THE STOMACH AT WORK (Sachs)	Cameron
3	THE BODY'S CHEMICAL LABORATORY (Sachs)	Cameron
3	THE WORK OF THE BLOOD (Sachs)	Cameron
2	STRETCHING THE FOOD CALENDAR	text
4	MAN'S UNSEEN FOE (Sachs)	Cameron
2	THE BATTLE AGAINST BACTERIA (Sachs)	Cameron
4	FIGHTING GERMS WITH GERMS (Sachs)	Cameron
4	THE CONQUEST OF YELLOW FEVER (Sachs)	Cameron
1	MIRACLES OF SURGERY (Sachs)	Cameron
3	MODERN MEDICAL MAGIC (Sachs)	Cameron
3	LIFE SAVING SLEEP (Sachs)	Cameron
1	Index	text
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *International* #5, *Land of the Lost* #8, *Dandy* #5, *An. Fables* #7, *Fat and Slat* #3, *T. Tot* #10	covers, text

Note: scripts by Morris Nelson Sachs (edited by Dr. Sones and Wm. Gaines), art by Don Cameron

(The End)

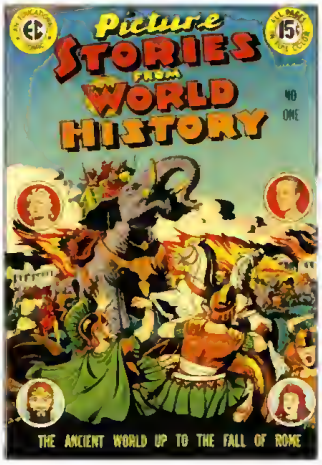


PICTURE STORIES FROM WORLD HISTORY

#1, Spring, 1947 (52 pages) — Cover: Simon

IC	Foreword	text
1	Contents	text, map
3	IN THE BEGINNING (Quattrocchi)	Griffiths
3	THE DAWN OF CIVILIZATION/The Story of Egypt (Quattrocchi)	Griffiths
2	THE STORY OF BABYLONIA (Quattrocchi)	Griffiths
2	THE STORY OF THE HEBREWS (Quattrocchi)	Griffiths
3	THE STORY OF PHOENICIA AND CRETE (Quattrocchi)	Griffiths
2	THE STORY OF ASSYRIA (Quattrocchi)	Griffiths
2	THE STORY OF CHINA (Quattrocchi)	Griffiths
1	THE STORY OF INDIA (Quattrocchi)	Griffiths
3	THE STORY OF PERSIA (Quattrocchi)	Griffiths
8	THE STORY OF GREECE (Quattrocchi)	Griffiths
1	MAPS/"The Empire of Alexander the Great" and "The Roman Empire"	Griffiths
2	THE SEVEN WONDERS OF THE ANCIENT WORLD (David Gaines)	text
12	THE STORY OF ROME (Quattrocchi)	Griffiths
1	House ad: *Picture Stories from World History* #2, *Science* #1	covers, text
1	DATES TO REMEMBER	text, art
1	INDEX	text
IC	The Early Life of BENJAMIN FRANKLIN (*PSfAH* #2)	Simon
BC	House ad: *Internotionol* #2, *Dondy* #2, *Land of the Lost* #5, *Animol Fobles* #4	covers

Note: scripts by Anne Quattrocchi (edited by Dr. W. W. D. Sones), art by Harley M. Griffiths

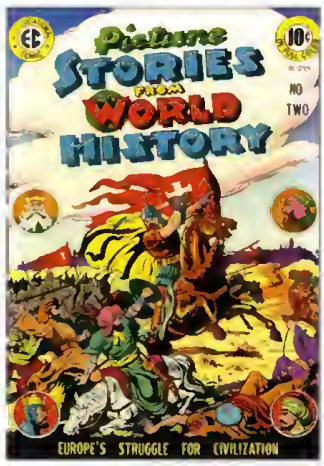


#2, Fall 1947 (44 pages) — Cover: Simon

IC	Contents	text
3	THE GERMANIC INVASIONS (Quattrocchi)	Griffiths
2	THE BYZANTINE EMPIRE (Quattrocchi)	Griffiths
3	MOHAMMED AND THE ARABS (Quattrocchi)	Griffiths
3	THE EMPIRE OF CHARLEMAGNE (Quattrocchi)	Griffiths
2	FEUDALISM (David I. Gaines)	text
5	THE POPES AND EMPERORS (Quattrocchi)	Simon
4	THE STORY OF THE CRUSADES (Quattrocchi)	Simon
3	TOWN LIFE (Quattrocchi)	Griffiths
2	CULTURE IN THE MIDDLE AGES (Quattrocchi)	Griffiths
3	STORY OF THE MONGOLS (Quattrocchi)	Griffiths
1	Maps: Charlemagne's empire, Gengis Khan's empire	Griffiths
4	FRANCE (Quattrocchi)	Griffiths
5	ENGLAND (Quattrocchi)	Griffiths
1	Index, dates	text
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *Internationol* #5, *Land of the Lost* #8, *Dandy* #5, *An. Fables* #7, *Fat and Slat* #3, *T. Tot* #10	covers, text

Note: scripts by Anne Quattrocchi (edited by Dr. W. W. D. Sones), art by Harley M. Griffiths

(The End)



Abbreviations in the *Picture Stories* series:

DC—published by National-DC Comics
AA—published by the All-American division of DC Comics
EC—published by Educational Comics
IC—inside cover
BC—back cover

***Picture Stories*, "In Preparation"** (announced, but never published):

Picture Stories from American History #5
Picture Stories from Geography
Picture Stories from Mythology
Picture Stories from Natural History
Picture Stories from Science:
#3, Plants and Animals
#4, The Earth and Sky
#5, Matter and Energy
Picture Stories from Shakespeare
Picture Stories from World History:
#3, The Development of Nationalism
#4, The Awakening of Freedom and Democracy
#5, The Struggle for World Unity

TINY TOT COMICS



#1, Copyright 1946 (52 pages)

Cover: Geller

IC	Contents	cameos, text
8	DUNNY THE FLYING DONKEY (Geller)	Geller
7	PETER AND PINKY IN ICE CREAM LAND (Geller)	Geller
5	VEGETABLE VILLAGE (Geller)	Geller
1	Things to do: making a vase (Geller)	Geller
6	SMOKY THE SNAKE (Geller)	Geller
6	LEE AND HIS KITE [Friends of Other Lands] (Geller)	Geller
1	Things to do: kite making (Geller)	Geller
6	SLEEPING BEAUTY [Tales from Fairyland] (Geller)	Geller
8	CLIPPETY CLOP (Geller)	Geller
1	House ad: *Picture Stories from Americon History*	covers, text
IC	FUN PAGE (Geller)	Geller
BC	House ad: *Picture Stories from the Bible*	cover, text



#2, May — June 1946

Cover: Geller

IC	Contents	cameos, text
6	DUNNY THE FLYING DONKEY (Geller)	Geller
6	PETER AND PINKY IN CHOCOLATE LAND (Geller)	Geller
5	VEGETABLE VILLAGE (Geller)	Geller
6	SMOKY THE SNAKE (Geller)	Geller
5	PEPE AND HIS BURRO [Friends of Other Lands] (Geller)	Geller
1	LET'S MAKE A BASKET! (Geller)	Geller
2	THE TALKING TEDDY (Part 1) (Katherine Hutchinson)	text
9	CINDERELLA [Tales from Fairyland] (Geller)	Geller
1	House ad: *Lond of the Lost* #1	cover, text
6	CLIPPETY CLOP (Geller)	Geller
1	TINY TOT COMICS FUN PAGE (Geller)	Geller
IC	House ad: *Picture Stories from Americon History*	covers, text
BC	House ad: *Picture Stories from the Bible*	cover, text



#3, July 1946

Cover: Geller

IC	Contents	cameos, text
6	DUNNY THE FLYING DONKEY (Geller)	Geller
6	PETER AND PINKY IN BAKERY LAND (Geller)	Geller
6	VEGETABLE VILLAGE (Geller)	Geller
6	SMOKY THE SNAKE (Geller)	Geller
6	A SLED FOR KULEE [Friends of Other Lands] (Geller)	Geller
3	THE TALKING TEDDY (Part 2) (Katherine Hutchinson)	text
6	JACK AND THE BEANSTALK [Tales from Fairyland] (Geller)	Geller
1	TINY TOT COMICS FUN PAGE (Geller)	Geller
6	CLIPPETY CLOP (Geller)	Geller
1	TINY TOT COMICS CUTOUT [Clippety Clop puppet] (Geller)	Geller
1	House ad: *Land of the Lost* #1	covers, text
IC	House ad: *Picture Stories from Americon History*	covers, text
BC	House ad: *Picture Stories from the Bible*	cover, text



#4, September 1946

Cover: Geller

IC	Contents	cameos, text
7	DUNNY THE FLYING DONKEY/"Hey, Diddle, Diddle!" (Geller)	Geller
7	PETER AND PINKY GO FISHING (Geller)	Geller
1	Drawing page: New England fish (Geller)	Geller
5	VEGETABLE VILLAGE (Geller)	Geller
6	SMOKY THE SNAKE (Geller)	Geller
5	ALEM AND HIS CAMEL [Friends of Other Lands] (Geller)	Geller
2	BILLY AND THE MAGIC RAINDROP (Katherine Hutchinson)	text
6	TOM THUMB [Tales from Fairyland] (Geller)	Geller
1	House ad: *Lond of the Lost* #2	cover, text
6	CLIPPETY CLOP (Geller)	Geller
1	TINY TOT COMICS FUN PAGE (Geller)	Geller
1	House ad: *Animal Fobles* #1	cover, text
IC	House ad: *Picture Stories from Americon History*	covers, text
BC	House ad: *Picture Stories from the Bible*	cover, text

#5, Winter 1946 (Begin 36 pages)

Cover: Geller

IC	Contents	cameos, text
7	DUNNY THE FLYING DONKEY (Geller)	Geller
6	PETER AND PINKY VISIT MILK LAND (Geller)	Geller
6	SMOKY THE SNAKE (Geller)	Geller
2	WINTER PAJAMAS (Katherine Hutchinson)	text
6	THE UGLY DUCKLING [Tales from Fairyland] (Geller)	Geller
5	CLIPPETY CLOP (Geller)	Geller
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *Picture Stories from the Bible*	cover, text



#6, Spring 1947

Cover: Geller

IC	Contents	cameos, text
8	PETER AND PINKY IN DAIRY LAND (Geller)	Geller
6	SMOKY THE SNAKE (Geller)	Geller
6	THE ELVES AND THE SHOEMAKER [Tales from Fairyland] (Geller)	Geller
1	BETTY'S DOLL HOUSE (Ruth Geller)	text
6	PIERRE AND MARIE [Friends of Other Lands] (Geller)	Geller
5	VEGETABLE VILLAGE (Geller)	Geller
IC	BETTY'S DOLLHOUSE, cont. (Ruth Geller)	text
BC	House ad: *Land of the Last* #4, *International* #1, *Animal Fables* #3, *Dandy* #1	covers, text



#7, Summer 1947

Cover: Geller

IC	Contents	cameos, text
7	DUNNY THE FLYING DONKEY (Geller)	Geller
6	PETER AND PINKY IN MEAT LAND (Geller)	Geller
4	SMOKY THE SNAKE (Geller)	Geller
7	THE CHILDREN'S RAILROAD [Friends of Other Lands] (Geller)	Geller
1	House ad: *Picture Stories from the Bible*, OT #1, *World History* #1	covers, text
2	TOWN AND COUNTRY STORIES (Katherine Hutchinson)	text
5	CLIPPETY CLOP (Geller)	Geller
IC	Benjamin Franklin (*PSfAH* #2)	Simon
BC	House ad: *International* #2, *Dandy* #2, *Land of the Last* #5, *Animal Fables* #4,	covers, text



#8, July — August 1947

Cover: Geller

IC	Contents	cameos, text
7	DUNNY THE FLYING DONKEY/"Wide-Awake Land" (Geller)	Geller
6	SMOKY THE SNAKE (Geller)	Geller
4	CARMEN AND CARLOS OF BRAZIL [Friends of Other Lands] (Geller)	Geller
6	JUMPY BEAN OF VEGETABLE VILLAGE (Geller)	Geller
2	BREAKFAST ON THE FARM (Katherine Hutchinson) [Town and Country Stories]	text
6	THE BRAVE TIN SOLDIER [Tales from Fairyland] (Geller)	Geller
1	House ad: *Fot and Slot* #1	covers, text
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *International* #3, *Dandy* #3, *Land of the Lost* #6, *Animal Fables* #5, *Tiny Tot* #8	covers, text



#3, **Winter 1946** (Begin 36 pages) — Cover: Bailey

IC	Message from Isabel Manning Hewson	photo, text
12	*JACK FROST!* (Hewson)	Bailey
4	PUTTING EMPTY SPACE TO WORK (Sachs) [*PSfS* #1]	Cameron
1	House ad: *Picture Stories from Science* #1, *World History* #1	covers, text
2	THE DISAPPEARING PEOPLE (Part 1) (Jack Brewster)	text
12	THE ARMORY OF LOST WEAPONS (Hewson)	Bailey
1	DOG DAZE AND SANDY SQUIRREL (?) [1/2 page each]	?
IC	YOUNG GEORGE WASHINGTON (*PSfAH* #2)	Simon
BC	House ad: *Picture Stories from American History*	covers, text



#4, **Spring 1947** — Cover: Bailey

IC	Another message from Isabel Manning Hewson	photo, text
12	THE FORGETTERY! (Hewson)	Bailey
4	THE STORY OF GREECE (Quattrocchi) [*PSfWH* #1]	Griffiths
1	House ad: *Picture Stories from Science* #1, *World History* #1	covers, text
2	THE DISAPPEARING PEOPLE (Part 2) (Jack Brewster)	text
12	SUNNY THE GOLDFISH! (Hewson)	Bailey
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
IC	House ad: *Picture Stories from American History*	covers, text
BC	House ad: *Tiny Tot* #6, *Animal Fables* #3, *International* #1, *Dandy* #1	covers, text



#5, **Summer 1947** — Cover: Bailey

IC	Message from Olive Bailey	photo, text
13	*THE DEN OF THE DEVILFISH* (Hewson)	Bailey
5	MEN BENEATH THE SEA (Sachs) [*PSfS* #1]	Cameron
2	HOME OF THE METAL MEN	text
12	THE FISH SCHOOL AND JEWEL ROBBERY (Hewson)	Bailey
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *Picture Stories from the Bible* #1 (EC OT), *Internatianal* #2, *Dandy* #2, *Tiny Tot* #7	covers, text



#6, **July — August 1947** — Cover: Bailey

IC	Message from Isabel and Billy	text, cameos
12	"RED LANTERN HAS FINFLUENZA!" (Hewson)	Bailey
2	"COMICS" McCORMICK [*Fat & Slat* #1] (Wheelan)	Wheelan
1	House ad: *Fat and Slat* #1	cover, text
3	FAT AND SLAT (5) (Wheelan)	Wheelan
2	HOME OF THE METAL MEN	text
12	*"RED LANTERN AND THE RUBY CORDIAL!"* (Hewson)	Bailey
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *Land of the Lost* #6, *Internatianal* #3, *Tiny Tot* #8, *Animal Fables* #5, *Dandy* #3	covers, text





#9, September — October 1947

Cover: Geller

IC Contents — cameos, text
7 DUNNY THE FLYING DONKEY/"The Wishing Tree" (Geller) — Geller
7 PETER AND PINKY GO FLYING (Geller) — Geller
4 SMOKY THE SNAKE (Geller) — Geller
7 SOLI AND THE DOCTOR [Friends of Other Lands] (Geller) — Geller
2 WATCHING BREAKFAST GROW (Katherine Hutchinson) [Town and Country Stories] — text
5 JUMPY BEAN OF VEGETABLE VILLAGE (Geller) — Geller
IC House ad: *Picture Stories* series — covers, text
BC House ad: *International* #4, *Dandy* #4, *Land of the Lost* #7, *Animal Fables* #6, *Fat and Slat* #2 — covers, text



Unused "Halloween" cover for *Tiny Tot* #10, appearing in the house ad on the back cover of *Dondy* #5.



#10, November — December 1947

Cover: Geller

IC House ad: *Moon Girl and the Prince* #1 — Craig, cover
7 DUNNY THE FLYING DONKEY (Geller) — Geller
1 PUZZLE PAGE — ?
6 CLIFTON CATT — ?
2 PETEY PIG — ?
7 BABY BRUIN — ?
2 THE SPIRIT OF CHRISTMAS (Katherine Hutchinson) — text
1 House ad: *Blackstone* #1, *Happy Houlihons* #1 — covers, text
5 CLIPPETY CLOP (Geller) — Geller
IC HOW CHRISTMAS IS CELEBRATED IN OTHER LANDS — Geller

Note: *Tiny Tot* stories, scripts, and artwork by Ruth and Burton Geller; edited by Katherine Hutchinson

(The End)



LAND OF THE LOST COMICS

Note: based on the Mutual coast-to-coast radio program

#1, July — August 1946 (52 pages)

Cover: Bailey

IC About the author and artist — photos, text
13 *LAND OF THE LOST* (Hewson) — Bailey
12 THE HALL OF LOST LAMPS (Hewson) — Bailey
2 MYSTICAL METEORITES (part 1) (Al Chase) — text
8 DESERT DAWN (Robert Snedigar) — Kessler
12 THE PICNIC IN THE DELL (Hewson) — Bailey
1 House ad: *Tiny Tot* #2 — cover, text
IC House ad: *Picture Stories from American History* — covers, text
BC House ad: *Picture Stories from the Bible* — covers, text



#2, September — October 1946 (52 pages)

Cover: Bailey

IC House ad: *Tiny Tot* #3 — cover, text
12 *ULYSSES THE GREAT!* (Hewson) — Bailey
1 House ad: *Picture Stories from Science* #1, *World History* #1 — covers, text
12 THE DISAPPEARING DESERT (Hewson) — Bailey
2 MYSTICAL METEORITES (part 2) (Al Chase) — text
8 THE STORY OF CARL AKELEY (?) — Simon
12 UMBRELLA LAND! (Hewson) — Bailey
1 House ad: *Picture Stories from American History* — covers, text
IC House ad: *Animal Fables* #1 — covers, text
BC House ad: *Picture Stories from the Bible* — covers, text



#7, September — October 1947 — Cover: Bailey

IC	House ad: *International Comics*	text, art
12	*THE LOCK-UP OF LOST KEYS!* (Hewson)	Bailey
6	THE STORY OF FEUDALISM* (Quattrocchi)	Griffiths
2	HOME OF THE METAL MEN	text
12	THE GREAT BANK ROBBERY! (Hewson)	Bailey
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *Internotional* #4, *Dandy* #4, *Land of the Lost* #7, *Animal Fables* #6, *Fat and Slat* #2	covers, text

*Note: this story was likely prepared for *Picture Stories from World History* #2 and not used, probably because of the reduction in page count between issues one and two.



#8, November — December 1947 — Cover: Bailey

12	S.S. PENMANSHIP! (Hewson)	Bailey
8	THE APOTHECARY SHOP (Hewson)	Bailey
1	House ad: *Blackstone* #1, *Happy Houlihans* #1	covers, text
2	THE STRANGE STUART CASE!	text
8	THE UNDERSEA PIRATES (Hewson)	Bailey
1	House ad: *Moon Girl and the Prince* #1	Craig, cover

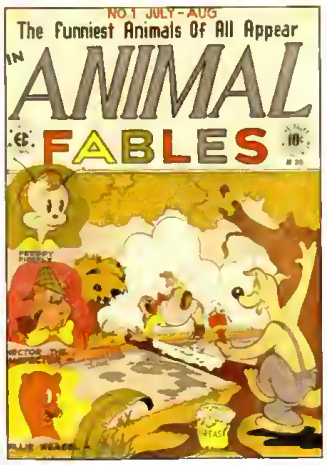


#9, Spring 1948 — Cover: Bailey

IC	"Listen to *Land of the Lost* on the radio!"	text
12	THE URCHINAGE! (Hewson)	Bailey
1	House ad; "4 sure-fire hits!"	covers, text
8	THE BATTLE OF THE CHESSMEN! (Hewson)	Bailey
2	THE STRANGE STUART CASE!, part two	text
8	THE PENCILVANIA PIRATES! (Hewson)	Bailey

Note: all *Land of the Lost* stories and scripts by Isabel Manning Hewson, and illustrated by Olive Bailey, unless otherwise indicated. Edited by Ivan Klapper.

(The End)



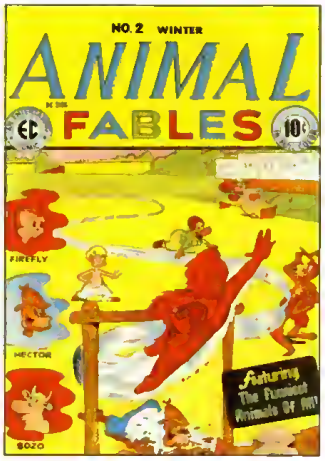
ANIMAL FABLES

#1, July — August 1946 (52 pages) — Cover: ?

IC	Contents page	cameos, text
7	FREDDY FIREFLY	?
7	*KORKY KANGROO*	?
1	PETEY PIG	?
1	House ad: *Land of the Lost* #1	cover, text
8	LITTLE DANNY DEMON	?
6	HECTOR THE INSPECTOR	?
2	KORKY KANGAROO	text
5	WILLIE THE WEASEL	?
8	BOZO THE BOWLEGGED BULL	?
1	House ad: *Picture Stories* series	covers, text
IC	House ad: *Tiny Tot* #2	cover, text
BC	House ad: *Picture Stories from the Bible* series	covers, text

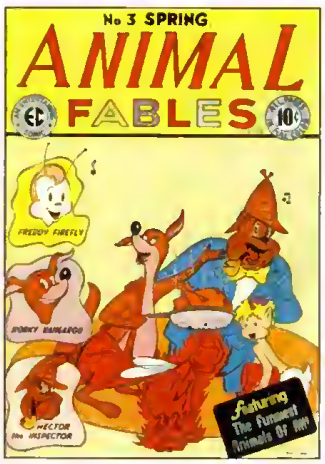
#2, Winter 1946 (begin 36 pages) — Cover: ?

1C	Contents page	cameos, text
8	FREDDY THE FIREFLY	?
2	THE LION AND THE MOUSE [a modern version of the Aesop fable]	?
7	BOZO THE BOWLEGGED BULL	?
2	FOX AND THE GRAPES [a modern version of the Aesop fable]	?
2	PORKY POSSUM GOES A' HUNTING	text
2	FROM OCEAN TO OCEAN (Sachs) [*PSfS* #1]	Cameron
1	House ad: *Picture Stories from Science* #1, *World History* #1	covers, text
8	HECTOR THE INSPECTOR	?
1C	YOUNG GEORGE WASHINGTON [*PSfAH* #2]	Simon
BC	House ad: *Picture Stories from American History*	covers, text



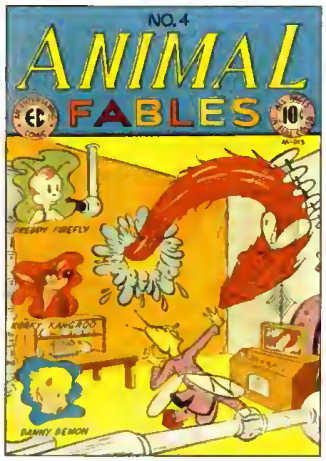
#3, Spring 1947 — Cover: Leav

1C	Contents page	cameos, text
10	FREDDY FIREFLY	?
3	THE HARE AND THE TORTOISE [a modern version of the Aesop fable]	?
7	KORKY KANGROO	?
2	THE FROG AND THE OX [a modern version of the Aesop fable]	?
2	SPOTS BEFORE HIS EYES	text
2	THE ANT AND THE GRASSHOPPER [a modern version of the Aesop fable]	?
6	HECTOR THE INSPECTOR	?
1C	House ad: *Picture Stories* series	covers, text
BC	House ad: *Picture Stories from the Bible*, OT and NT	covers, text



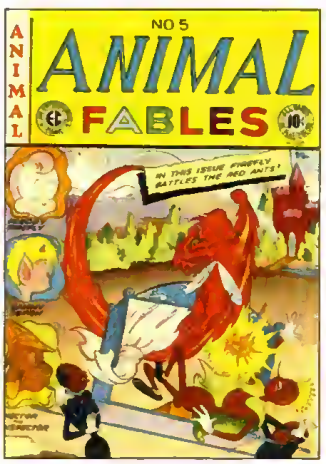
#4, Summer 1947 — Cover: ?

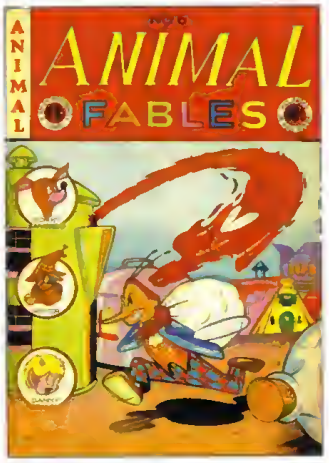
1C	Contents page	cameos, text
12	*FREDDY FIREFLY MEETS PROFESSOR MANTIS*	?
7	KORKY KANGROO	?
2	THE GOOSE WITH THE GOLDEN EGGS [a modern version of the Aesop fable]	?
2	JIMMY DUGAN'S MAGIC HARP	text
2	THE FOX AND THE CROW [a modern version of the Aesop fable]	?
7	LITTLE DANNY DEMON	?
1C	House ad: *Picture Stories* series	covers, text
BC	House ad: *Internotionol* #2, *Dondy* #2, *Land of the Lost* #5, *Animol Fables* #4	covers



#5, July — August 1947 — Cover: ?

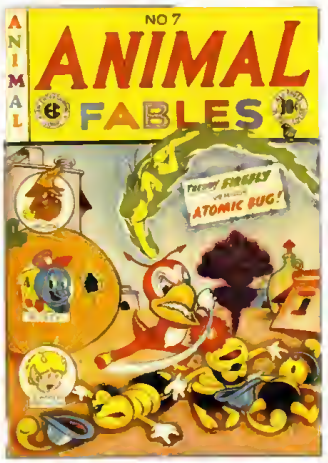
1C	Contents page	cameos, text
8	*FREDDY FIREFLY*	?
2	THE DOG AND THE BONE [a modern version of the Aesop fable]	?
7	LITTLE DANNY DEMON	?
2	"COMICS" McCORMICK (Wheelan) [*Fat & Slat* #1]	Wheelan
1C	House ad: *Fat and Slat* #1	cover, text
3	FAT AND SLAT (3) (Wheelan)	Wheelan
2	THE WIND AND THE SUN [a modern version of the Aesop fable]	?
2	THE HERRING-BONE ZEBRA	text
5	HECTOR THE INSPECTOR	?
1C	House ad: *Picture Stories* series	covers, text
BC	House ad: *Internatianal* #3, *Tiny Tot* #8, *Dandy* #3, *Land of the Last* #6, *Animal Fables* #5	covers





#6, September — October 1947 — Cover: Fago

IC	Contents page	cameos, text
8	FREDDY FIREFLY	?
4	HECTOR THE INSPECTOR ["The Case of the Missing Mummy"]	?
1	FAT AND SLAT (Wheelan)	Wheelan
5	KORKY KANGROO	?
3	THE BOY WHO CRIED WOLF [a modern version of the Aesop fable]	text
2	THE CIRCUS PARADE	?
8	DANNY DEMON	?
1	House ad: *Internotionol* #5	cover, text
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *International* #4, *Fat & Slot* #2, *Dandy* #4, *Land of the Lost* #7, *Animal Fables* #6	covers



#7, November — December 1947 (44 pages) — Cover: ?

8	*FREDDY FIREFLY VERSUS ATOMIC BUG!*	?
7	RUSTY THE LONESOME TRAIN	?
6	DANNY DEMON	?
2	THE BIG FIGHT!	text
8	INTRODUCING MOON GIRL AND THE PRINCE (Fox) [*MG & P* #1]	Moldoff
1	House ad: *Moon Girl ond the Prince* #1	text, cover
2	THE UGLY CATERPILLAR [a modern version of the Aesop fable]	?
5	HECTOR THE INSPECTOR Meets the World's Dumbest Crook!	?
1	House ad: *Blockstone* #1, *Hoppy Houlihans* #1	text, covers

(The End)



BLACKSTONE

The Magician Detective Fights Crime!

#1, Fall 1947 (52 pages) — Cover: Craig

14	BLACKSTONE FIGHTS THE STONE MEN OF VALA!	Stoner
2	FOODS IN THE UNITED STATES	text
8	INTRODUCING—THE HAPPY HOULIHANS [*HH* #1]	Cameron
1	House ad: *Hoppy Houlihans* #1	cover, text
1	BLACKSTONE'S VANISHING COIN TRICK	?
13	*BLACKSTONE VISITS THE ISLE OF DOOM!**	Stoner
1	House ad: *Moon Girl and the Prince* #1	Craig

*sub-titled "The Experiments with Death!!"

Note: Noted pulp and comic book writer Walter Gibson wrote the *Blockstone* stories in *Super Mogicion Comics*, and may well have continued when the series was picked up by EC.

(The End)

Selected Pre-Trend splosh poges:









DANDY COMICS



#1, Spring 1947 — Cover: Jason Comic Art*

IC About the stories — text, cameos
8 DANDY — Jason Comic Art
2 THE LOST SWORD (Lukay) — text
6 BULL BOWSER in The Sturgeon's Strife — Jason Comic Art
7 TUMBLES — Jason Comic Art
1 DOPPUS O'TOOL — Jason Comic Art
6 TUFFY — Jason Comic Art
1 House ad: Entertaining Comics — covers
1 DOPPUS O'TOOL — Jason Comic Art (?)
IC YOUNG GEORGE WASHINGTON [*PSfAH* #2] — Simon
BC House ad: *Picture Stories* series — covers

*note: Jason Comic Art was a New York-based shop headed by Jay Morton, a former Fleischer studio animator; the shop's specialty was funny animal and "bigfoot" material



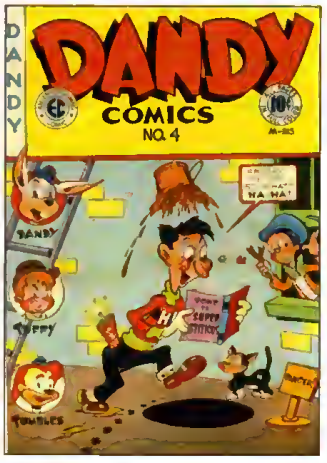
#2, Summer 1947 — Cover: ?

IC About the stories — text, cameos
8 DANDY — ?
8 BAFFY BILL AND MOLLY — Jason Comic Art
7 RUFF AND REDDY in "Batty Baseball" — Jason Comic Art
1 TRIP TO THE MOON (Part 1) — text
1 House ad: *Picture Stories* series — covers, text
7 TUMBLES — Alton
IC TRIP TO THE MOON (Part 1, cont.) — text
BC House ad: *PSftB* #1 (EC OT), *Internationol* #2, *Dondy* #2, *Tiny Tot* #7 — covers



#3, July — August 1947 — Cover: ?

IC About the stories — text, cameos
8 DANDY — ?
6 BULL BOWSER — ?
8 TUMBLES — Alton
2 A TRIP TO THE MOON (Part 2) — text
8 HANDY ANDY — Fago
IC House ad: *Picture Stories* series — covers, text
BC House ad: *Animol Fobles* #4, *Internationol* #3, *Dandy* #3, *Land of the Lost* #6 — covers



#4, September — October 1947 — Cover: Fago

IC About the stories — text, cameos
8 HANDY ANDY — Fago
6 TUFFY — Alton
8 TUMBLES — Alton
2 HOMECOMING DAY — text
8 DANDY — ?
IC House ad: Entertaining Comics — covers
BC House ad: *Fat and Slat* #1 — cover, text



#5, November — December 1947 Cover: Fago

IC	About the stories	text, cameos
8	HANDY ANDY	Fago
7	BAFFY BILL AND MOLLY	?
7	TUMBLES	?
2	THE HOUSE THAT PETER BUILT	text
8	DANDY	Fago
IC	House ad: *Picture Stories from Science* #2, *World History* #2	covers
BC	House ad: Entertaining Comics*	covers

*Pictures an unused "Halloween" cover for *Tiny Tot* #10; see page 42.



#6, January — February 1948 Cover: ?

IC	House ad: *International Crime Patrol* #6	cover
8	HANDY ANDY	Fago
5	RANDY THE ELEPHANT	?
7	TUMBLES	?
1	House ad: *Moon Girl* #1	Craig
2	KRIME AT THE KIT-KAT KLUB! (Part 1)	text
8	DANDY	?



#7, Spring 1948 Cover: Fago

IC	House ad: *Moon Girl* #1	Craig
	THE ADVENTURES OF THE SECRET SIX!:	
4	THE PLOT	Fago
6	HANDY ANDY "Builds the Clubhouse!"	Fago
6	TUMBLES "Gets a Hot Stove"	Fago
6	TUFFY AND CLARENCE in "Experience"	Fago
2	KRIME AT THE KIT-KAT KLUB! (Part 2)	text
8	DANDY "Gets the Gold"	?
IC	House ad: *Picture Stories from the Bible*	covers, text

(The End)

ANIMATED COMICS



#1, Winter 1947 (no number or publishing information*) Cover: Fago

IC	House ad: *Picture Stories from the Bible* #1 (New Test.)	cover, text
10	BOUNCY BUNNY IN THE FRIENDLY FOREST	?
4	KANGY ROO	?
1	FUN PAGE	?
2	ANIMATED MOVIES [Chimp and Chump in "Atchoo!"]	?
7	FLITTY FLICKER	?
7	FERGY FROG	?
2	CARROT CHOPS	text
BC	House ad: *Picture Stories from the Bible*	covers, text

*A high grade copy of this issue has been found with a hand-written "Nov. 28, 1947" acquisition date. Note: this book is considered rare (*Overstreet* says perhaps 20 or so copies exist).

(The End)

FAT AND SLAT

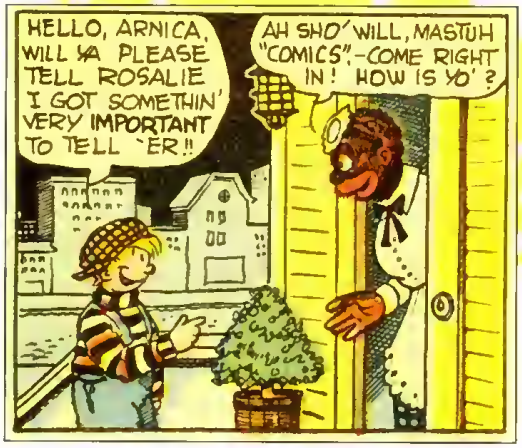
(Note: numbers in parentheses following the story title indicate the number of individual segments of that title appearing on the stated pages.)

	(No number), 1944*, (AA) (52 pages)	Cover: Wheelan
1C	Message from Ed Wheelan	photo, text
14	FAT AND SLAT [one-pagers] (Wheelan)	Wheelan
1	AT THE DOCTOR'S (Wheelan)	Wheelan
1	SILLY SILHOUETTES (4) (Wheelan)	Wheelan
1	FAT AND SLAT (4) (Wheelan)	Wheelan
1	DIZZY DEFINITIONS (5) (Wheelan)	Wheelan
2	FAT AND SLAT (Wheelan)	Wheelan
1	SLAT recites THE BOOTING OF DAN Mc STEW**	Wheelan
1	FAT AND SLAT (Wheelan)	Wheelan
1	SILLY SILHOUETTES (4) (Wheelan)	Wheelan
1	ON A PARK BENCH (Wheelan)	Wheelan
6	FAT AND SLAT (Wheelan)	Wheelan
1/2	TWO MEN AND A DOG (Wheelan)	Wheelan
1/2	A TICKLISH SITUATION (Wheelan)	Wheelan
4	FAT AND SLAT (Wheelan)	Wheelan
1	SILLY SILHOUETTES (4) (Wheelan)	Wheelan
1	FAT AND SLAT (Wheelan)	Wheelan
1	NITWIT PARADE (Wheelan)	Wheelan
5	FAT AND SLAT (Wheelan)	Wheelan
1	ONE WORD RHYME TIME (2) (Wheelan)	Wheelan
1	FAT AND SLAT (Wheelan)	Wheelan
1	THE RIGHT ANSWER AT LONG LAST (Wheelan)	Wheelan
2	FAT AND SLAT (Wheelan)	Wheelan
1C	House ad: *The Big All-American Comic Book*	cover, text
BC	House ad: *Picture Stories from the Bible* (Old Test.)	cover, text

*full title: *Ed Wheelon's Joke Book featuring Fot ond Slat*

**"with apologies to R. W. Service"





The "bigfoot" cortoonists, like Ed Wheelan, hod o major impoct on the style of underground comix cortoonist Robert Crumb. Compare Wheelon's "Comics McCormick" with the Crumb detoil.



© R. Crumb

#1, Summer 1947

		Cover: Wheelan
1C	Message from Ed Wheelan	photo, text
7	FAT AND SLAT (11) (Wheelan)	Wheelan
3	FAT AND SLAT & BIG SHOT (3 each) (Wheelan)	Wheelan
1	BIG SHOT & FAT AND SLAT (1) (Wheelan)	Wheelan
2	BIG SHOT (2) (Wheelan)	Wheelan
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
2	"COMICS" McCORMICK (Wheelan)	Wheelan
6	"COMICS" McCORMICK ("Voltage, Man of Lightning") (Wheelan)	Wheelan
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
2	CRIME DOESN'T PAY! (?)	text
7	FAT AND SLAT (10) (Wheelan)	Wheelan
1C	House ad: *Picture Stories* series	covers
BC	House ad: Entertaining Comics "Now on Sale"	covers





#2, Fall 1947

Cover: Wheelan

IC	Message from Ed Wheelan	photo, text
4	FAT AND SLAT (4) (Wheelan)	Wheelan
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
1	FAT AND SLAT (2) (Wheelan)	Wheelan
1	FAT AND SLAT & BIG SHOT (1 each) (Wheelan)	Wheelan
3	BIG SHOT (3) (Wheelan)	Wheelan
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
6	"COMICS" McCORMICK (Wheelan)	Wheelan
2	FAT AND SLAT (3) (Wheelan)	Wheelan
2	STAR-WITNESS (?)	text
1	FAT AND SLAT (Wheelan)	Wheelan
1	FAT AND SLAT & BIG SHOT (Wheelan)	Wheelan
2	BIG SHOT (2) (Wheelan)	Wheelan
1	FAT AND SLAT (2) (Wheelan)	Wheelan
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
4	FAT AND SLAT (6) (Wheelan)	Wheelan
1	FAT AND SLAT "GAG CONTEST"	text
IC	House ad: *Picture Stories* series	covers
BC	House ad: Entertaining Comics "Now on Sale"	covers



#3, Winter 1947

Cover: Wheelan

5	FAT AND SLAT (7) (Wheelan)	Wheelan
1	FAT AND SLAT & BIG SHOT (1 each) (Wheelan)	Wheelan
1	BIG SHOT (1) (Wheelan)	Wheelan
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
6	"COMICS" McCORMICK ("Super Robot") (Wheelan)	Wheelan
1	House ad: *Blackstone* #1	cover
3	FAT AND SLAT (4) (Wheelan)	Wheelan
2	DEATH IN THE PARK! (?)	text
1	FAT AND SLAT & BIG SHOT (1 each) (Wheelan)	Wheelan
1	FAT AND SLAT (1) (Wheelan)	Wheelan
2	BIG SHOT (2) (Wheelan)	Wheelan
2	OLD MAN EXPERIENCE (2) (Wheelan)	Wheelan
1	FAT AND SLAT & BIG SHOT (1 each) (Wheelan)	Wheelan
3	FAT AND SLAT (4) (Wheelan)	Wheelan
1	House ad: *Fat and Slat* #4 ("gag contest")	Wheelan
1	House ad: *Happy Houlihans* #1	cover



#4, Spring 1948

Cover: Wheelan

IC	House ad: *International Crime Patrol* #6	cover
6	"COMICS" McCORMICK [Meets "Octopus-Man"] (Wheelan)	Wheelan
1	FAT AND SLAT (Robert Cherry*)	Wheelan
1	FAT AND SLAT (Donald Smith*)	Wheelan
1	FAT AND SLAT (Bob Weinstein*)	Wheelan
1	OTHER PRIZE-WINNERS!	text
1	FAT AND SLAT (Wheelan)	Wheelan
1	FAT AND SLAT (Wheelan)	Wheelan
6	FAT AND SLAT "OLD TIME VAUDEVILLE" (Wheelan)	Wheelan
1	House ad: *War Against Crime!* #1	cover
2	DEATH IN THE PARK! (?)	text
4	FAT AND SLAT (6) (Wheelan)	Wheelan
6	"COMICS" McCORMICK and the SPACE PIRATES (Wheelan)	Wheelan

*gag contest winners

(The End)

Fat and Slat continued as *Gunfighter* with #5.
Listing follows.

GUNFIGHTER

(formerly Fat and Slat)

#5, Summer 1948 — Cover: Craig

8	*THE DEAD MAN'S HAND!*	Ingels/GF
6	A WAGON TRAIN TO TROUBLE!* (Fox)	Craig/BK
7	THE APACHE ASSASSIN!	Ingels/SJ
1	House ad: EC Comics ("Sure-fire winners!")	covers
2	SAND ON THE BULLETS	text
7	MOON GIRL MEETS – THE HANGMAN! (Fox)	Moldoff/MG

*origin of the Buckskin Kid.



#6, Fall 1948 — Cover: Craig

8	THE SANDYVILLE SLASHER!	Ingels/GF
6	THE MEDICINE MAN OF BUFFALO FLATS! (Fox)	Kiefer/BK
7	I'LL GO OUT IN SMOKE AN' FIRE!	Ingels/SJ
1	House ad: EC Comics ("Sure-fire winners!")	covers
2	A TOOTH FOR A TOOTH!	text
7	THE CAVE OF THE 1000 WINDS (Fox)	Moldoff/MG



#7, Winter 1948 — Cover: Ingels

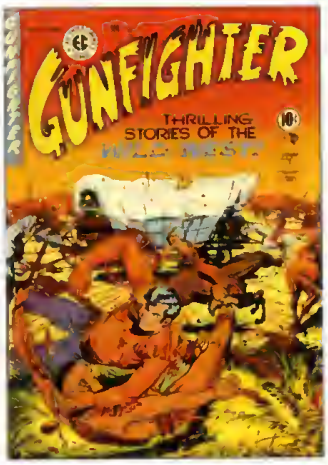
8	THE POOL IN COULEE CANYON	Ingels/GF
6	SMOKIN' SIX-GUNS! [*War Against Crime* #1]	Ingels
6	THE STOOL PIGEON'S NEST!	Feldstein/SJ
1	House ad: EC Comics ("Sure-fire winners!")	covers
2	THE MARK OF THE MASTER	text
1	House ad: *Picture Stories* series	covers, text
6	RAID OF THE RENEGADES (Fox)	Craig/BK
1	BIG SHOT (Wheelan)	Wheelan



#8, March — April 1949 — Cover: Ingels

10	*THE TROUBLE IN THE TERRITORY!*	Ingels/GF
8	THE STORY OF THE BLACK PHANTOM (Feldstein)	Feldstein/SJ
2	DEATH BY MISTAKE!	text
1	House ad: *Picture Stories* series	covers, text
8	THE BUCKSKIN KID! (Fox)	Kiefer/BK





#9, May — June 1949 — Cover: Ingels

10	THE SKELETON OF SKYLINE GAP!	Ingels/GF
8	BLOOD AND THE LAW (Feldstein)	Feldstein/SJ
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (1st version) (Feldstein/Gaines)	Feldstein
2	THE MAN WHO THOUGHT OF EVERYTHING!	text
1	House ad: *Picture Stories* series	covers, text
8	BLACKFOOT BUTCHER! (Fox)	Kiefer/BK



#10, July — August 1949 — Cover: Ingels

10	SIXGUNS AND THE SISTERS! (Fox)	Ingels/GF
8	THE CURSE OF THE JESSIE JAMES TREASURE (Feldstein)	Craig & Feldstein*/SJ
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (2nd version) (Feldstein/Gaines)	Feldstein
2	GOOD-LUCK PIECES	text
1/2	House ad: *Picture Stories* series	covers
8	THE END OF THE TRAIL (Fox)	Kiefer/BK
1/2	House ad: *Picture Stories* series	covers, text
1	House ad: "Make-a-Card" greeting card set**	?

*working together as "F.C. Aljon" (Feldstein Craig Al John)
**sold through the EC office



#11, September — October 1949 — Cover: Ingles

10	*THE CORPSE WHO CAME BACK!*	Ingels/GF
1	THE BANDIT IN THE BLACK MASK	text
8	SUBSTITUTE SHERIFF! (Feldstein)	Feldstein/SJ
1	House ad: *Saddle Justice* #8	cover
1/2	House ad: "Creme-Perfume"*	Feldstein
1	FAST DRAW!	text
1	House ad: *Picture Stories* series	covers, text
9	THE DEALERS IN DEATH! (Fox)	Craig/BK

*Feldstein's comment: "This was my little mail order business with a friend in the perfume business."



#12, November — December 1949 — Cover: Ingels

9	*THE BANDITS OF EAGLE ROCK!*	Ingels/GF
1	THE LAST STRAW!	text
9	BERT SUTTON . . TEXAS RANGER*	Ingels/SJ
1	House ad: *Picture Stories* series	covers, text
1	A CASE OF HINDSIGHT!	text
1/2	House ad: "Creme-Perfume"**	Feldstein
9	THE EYES HAVE IT! (Fox)	Craig/BK

* sub-titled "The Border Bandits"
**sold through the EC office at 225 Lafayette St., one panel of Feldstein art

#13, January — February 1950 — Cover: Craig

8	THE GHOST FROM THE WAGONTRAIN! (Fox)	Craig/BK
7	TERROR ON THE TRAIL! (Fox)	Harrison & Wood/SS
1	THE AGREEMENT!	text
6	THE DAY OF DEATH...	Peters/OP
1	House ad: *Saddle Romances* #10	cover
1	THE GLARE OF JUSTICE!	text
7	THE SALIVATED STETSON!	Ingels/GF
1	House ad: *Picture Stories* series	covers, text



#14, March — April 1950 — Cover: Craig

IC	House ad: *Saddle Romances* #11	cover, text
8	THE DEAD MAN'S TRAIL! (Fox)	Harrison & Wood/SS
7	. . . THE SECRET STRANGLER!	Ingels/GF
1	HERO . . . BY MISTAKE!	text
6	RAMSEY'S REVENGE!	Peters/OP
1	STAGE MONEY!	text
1	House ad: *Picture Stories* series	covers, text
7	*THE GOLDEN KILLER!* (Fox)	Craig/BK



(The End)

William M. Gaines, editor #5-14

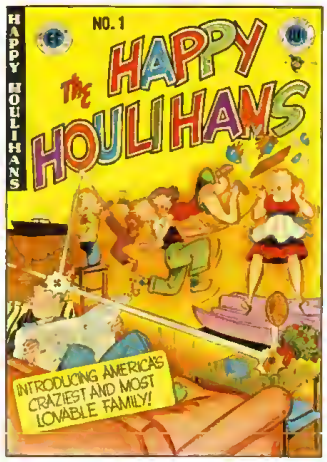
Gunfighter continued as *The Hount of Feor* with #15. Listing begins on page 123.

Gunfighter story lead abbreviations:
GF: Gunfighter/SJ: Saddle Justice/MG: Moon Girl/
BK: The Buckskin Kid/SS: Six-Gun Sisters/OP: The Old Prospector's Tale

HAPPY HOULIHANS

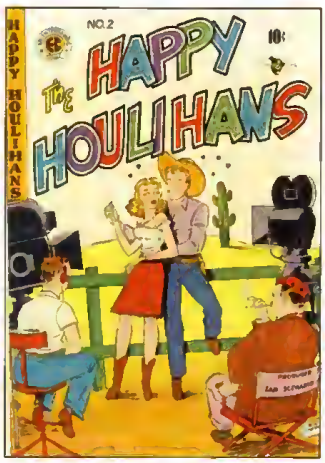
#1, Fall 1947 (52 pages) — Cover: Cameron

8	INTRODUCING—THE HAPPY HOULIHANS	Cameron
1	FAT AND SLAT (Wheelan)	Wheelan
8	THE MYSTERIOUS STRANGER!	Cameron
1	FAT AND SLAT (Wheelan)	Wheelan
8	INTRODUCING MOON GIRL AND THE PRINCE (Rubichek) [*MG&P* #1]	Moldoff
1	House ad: *Moon Girl ond the Prince* #1	cover, text
1	FAT AND SLAT (Wheelan)	Wheelan
2	JOHNNY CHIPMUNK'S REVOLT	text
1	FAT AND SLAT (Wheelan)	Wheelan
8	*ART FOR ARTHUR'S SAKE!*	Cameron
1	House ad: *Blackstone* #1	cover, text



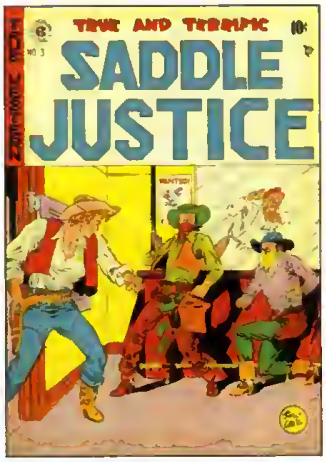
#2, Winter 1947—48 (36 pages) — Cover: Cameron

IC	House ad: *Moon Girl* #2 and "other EC books"	Craig, covers
8	THE RUCKUS AND THE RASSLER	Cameron
1	FAT AND SLAT & BIG SHOT (Wheelan) [1 each]	Wheelan
8	*REAL SAND AND REEL STARS*	Cameron
1	FAT AND SLAT (Wheelan) [2]	Wheelan
2	IRONMAN ON ICE	text
4	CORNY COBB	?
8	THE HOULIHANS' LAST RESORT!	Cameron
1	House ad: *Picture Stories from the Bible*	covers, text



(The End)

Hoppy Houlihons continued as *Soddle Justice* with #3.
Listing follows.



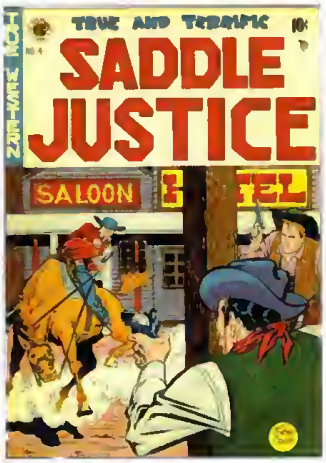
SADDLE JUSTICE

(formerly Happy Houlihans)

#3, Spring 1948 — Cover: Craig

10	HORSE OPERA HAMLET*	Kiefer
8	THE TREASURE OF TIMBERLINE TOP**	Feldstein
1	House ad: "Sure-Fire Winners!"	covers
2	THE TELL-TALE MARK	text
1	House ad: *Picture Stories* series	covers, text
9	*THE MAN ON THE IRON HORSE****	Ash

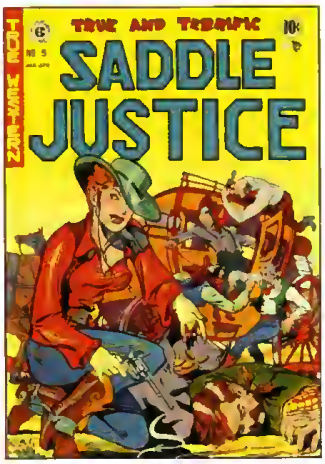
*sub-titled "Grease-Paint and Six-Shooters!"
**first published Feldstein art for EC. For first *actual* art, see discussion of "Going Steady with Peggy" in the Feldstein interview, pgs. 75-76
***sub-titled "The Story of Sam Bass—Train Robber . . ."
Note: the first EC title to break away from M. C. Gaines's format.



#4, Summer 1948 — Cover: Craig

10	THE LADY WHO RODE WITH DEATH*	Kiefer
8	THE ROAD RAIDERS!*	Ash
1	House ad: "Sure-Fire Winners!"	covers
2	TRICK OF THE TRADE!	text
1	House ad: *Picture Stories* series	covers, text
9	*DESPERADO FROM DURANGO!***	Ingels

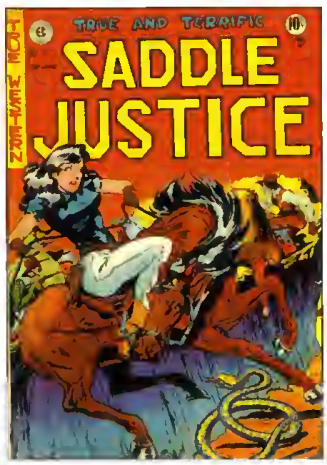
*sub-titled "The Story of Belle Starr"
**sub-titled "The Gold Mine Special"
***sub-titled "A Crooked Man with a Crooked Smile!"



#5, March — April 1949 — Cover: Ingels

10	*COLORADO ROSE** (Fox?)	Craig
8	GUNS AND GOLD** (Feldstein)	Feldstein
2	THE MARSHAL TAKES A RIDE!	text
1	House ad: *Picture Stories* series	covers, text
8	GUNS AGAINST THE LAW	Ingels

*last page of this story has a bio of Johnny Craig.
**sub-titled "Bullets for Nuggets!"
Note: the original art for "Colorado Rose" and "Guns Against the Law" is in pencil only. Bill Gaines's comment: "For a little while we were actually printing from very tightly penciled stuff in some of the earlier Pre-Trend titles. The theory was that I was paying $13 for pencils and $10 for inks, and I made these guys an offer. I said, 'Look, if you tighten up your pencils and I can shoot from them I'll give you $18 just for the pencils.' They thought it was a good deal. It got them five bucks and saved me five bucks. We tried it for a while, but it was a little weak so we gave it up."



#6, May — June 1949 — Cover: Ingels

10	*THE LADY LONGRIDER* (Fox?)	Craig
8	PHANTOM JUSTICE (Feldstein)	Feldstein
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (1st version) (Feldstein/Gaines)	Feldstein
2	. . . QUICKER THAN THE EYE!	text
1	House ad: *Picture Stories* series	covers, text
8	THE GRINNING GUN GIRL*	Ingels

*sub-titled "Killer with a Smile!"

#7, July — August 1949 — Cover: Ingels

10 *BILL TILGHMAN** — Ingels
8 GOLD CRAZY! (Feldstein) — Feldstein
1 YOUR NEWSDEALER--HE IS YOUR FRIEND! (2nd version) (Feldstein/Gaines) — Feldstein
2 MAN HUNT! — text
1/2 House ad: *Picture Stories* series — covers
8 GUN-MAD LIL** — Waldman
1/2 House ad: *Picture Stories* series — covers
1 House ad: "Make a Card" set*** — ?

*sub-titled "The Man Who Cheated Death!"
**sub-titled "Revenge Against the Road Agents!"
***sold through the EC office at 225 Lafayette St.

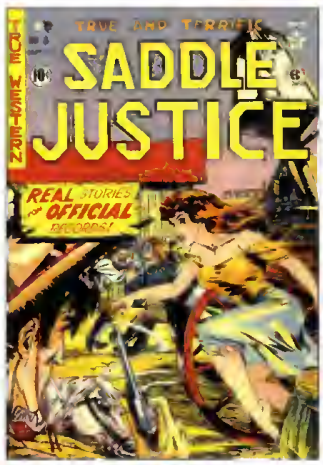


#8, September — October 1949 — Cover: Ingels

8 SHERIFF PAT GARRETT* (Fox?) — Craig
1 House ad: *Gunfighter* #11 — cover, art, text
1 HOLES IN THE ALIBI — text
9 MONTANA MANHUNT** — Schwartz
1 House ad: *Picture Stories* series — covers, text
1 ALL THE WORLD'S A STAGE! — text
1/2 House ad: "Creme-Perfume" (Feldstein)*** — text
9 FARO KATE . . . — Ingels

*sub-titled "Manhunter!"
**sub-titled ". . . The Killer in the Dark!"
***Feldstein's comment: "This was my little mail order business with a friend in the perfume business."

William M. Gaines, editor #3-8



SADDLE ROMANCES

(formerly Saddle Justice)

#9, November — December 1949 — Cover: Ingels

8 A RENO DANCE-HALL HOSTESS!* (Feldstein) — Feldstein
7 THE SMILING STRANGER — Alton
1 LITTLE MISS HELPLESS! — text
6 AN INDIAN LOVE CALL — Harrison
1 DEAR DIARY . . . — text
1 House ad: *Picture Stories* series — covers, text
7 *SADDLES IN THE SKY!* — Ingels

*based on "Dance-Hall Racket," *Crime Patrol* #10.



#10, January — February 1950 — Cover: Feldstein

8 *I LOVED A MURDERER!* (Feldstein) — Feldstein
7 CUPID'S RODEO! — Ingels
1 THE WHITE FEATHER! — text
6 ROMANCE ISN'T FOR TOMBOYS — Johnson
1 PRAIRIE FEUD! — text
1 House ad: *Modern Love* #4 — cover, text
7 THE HEART ROBBER — Harrison & Wood
1 House ad: *Picture Stories* series — covers, text





#11, March — April 1950 — Cover: Feldstein

IC	House ad: *Modern Love* #5	cover, text
8	PLAYTIME COWGIRL	Harrison & Wood
7	*CHEATING COWBOY LOVER!*	Ingels
1	UNITED WE STAND!	text
6	BUSMAN'S HOLIDAY!	Iger
1	CHAT WITH CHUCK	letters
1	House ad: *Picture Stories* series	covers, text
8	LOVE BANDIT	Iger

(The End)

William M. Gaines, editor #9-11
Soddle Romances continued as *Weird Science* with #12.
Listing begins on page 130.



INTERNATIONAL COMICS

#1, Spring 1947 — Cover: Bachelor

IC	"Introducing a new group . . ."	text, cameos
8	*MANHATTAN'S FILES* (Fox)	?/MF
7	IGOR THE ARCHER (Fox)	Schaffenberger/IA
6	JUAN MEATBAL* (Fox)	Ames & Frohman/JM
2	SOUND SUSPICION (Fox)	text
8	THAT'S MADELON! (Fox)	?/M
1	House ad: Educational Comics	covers
IC	YOUNG GEORGE WASHINGTON [*PSfAH* #2]	Simon
BC	House ad: *Picture Stories* series	covers, text

*"Fiesta de las Pesca"



#2, Summer 1947 — Cover: Bachelor

IC	About the stories	text, cameos
8	*BAD BOY...WHO MAKES GOOD!!* (Fox)	Bachelor/MF
7	THE CHESSMAN (Fox)	Ames/C
7	DIGGY DO & DIGGY DONT* (Fox)	Schaffenberger/DD
2	THE GOODWILL POTION part 1 (Fox)	text
8	THAT'S MADELON! (Fox)	Moldoff/M
IC	House ad: *Picture Stories* series	covers, text
BC	House ad: *PSFB* OT #1, *Internotionol* #2, *Dandy* #2, *Tiny Tot* #7	covers, text

*sub-titled "The Ruby of Life"



#3, July — August 1947 — Cover: Bachelor

IC	About the stories	text, cameos
8	*THE STATUES OF STANLEY KILLEN...* (Fox)	Bachelor/MF
7	COUNTESS SOPHIA'S PAINTING! (Fox)	Schaffenberger/IA
6	JUAN MEATBAL (Fox)	?/JM
2	THE GOODWILL POTION part 2 (Fox)	text
8	THAT'S MADELON (Fox)	Moldoff/M
1	House ad: *Picture Stories* series	covers, text
IC	Benjamin Franklin [*PSfAH* #2]	Simon
BC	House ad: *Animol Fobles* #4, *Internotionol* #3, *Dandy* #3, *Land of the Lost* #6	covers

#4, September — October 1947 Cover: Bachelor/MF

IC About the stories text, cameos
8 *THE CROOKS FROM THE CIRCUS!* (Fox) Bachelor/VM
7 THE CROSSBOW AND THE CROOK! (Fox) ?/C
6 THE WINE OF THE TIGER! (Fox) Schaffenberger/DD
2 THE MAGIC FORMULA (Fox) text
8 MENACE OF THE MIDNIGHT MARAUDER! (Fox) Moldoff/M
1 House ad: *International Comics* ?
IC House ad: Entertaining Comics ["Now on Sale"] covers, text
BC House ad: *Fat and Slat* #1 Wheelan, cover, text



Unused cover for *Internotionol Crime Potrol* #6, from a house ad in *Moon Girl* #1.

#5, November — December 1947 Cover: Bachelor

IC About the stories text, cameos
8 *INTERNATIONAL PATROL!* (Fox) Bachelor/VM
7 A ROBBERY ON SKIS! (Fox) ?/IA
7 THE EARL'S VALUABLE PAINTINGS (Fox) ?/C
2 THE MAGIC FORMULA (Fox) text
8 THE PHANTOMS OF PLUNDER! (Fox) Moldoff/M
IC House ad: *Picture Stories from Science* #2, *World History* #2 covers, text
BC House ad: Entertaining Comics covers, text

Note: Gardner Fox recalled having written all of *Internationol Comics*; we can also presume that he wrote all of *Internationol Crime Potrol* #6, and the scattered Van Manhattan, Madelon, and Igor the Archer stories in *Crime Potrol*.

INTERNATIONAL CRIME PATROL

#6, Spring 1948 (44 pages) Cover: Bachelor

IC House ad: *Moon Girl* #1 Craig
8 *THE TIDE OF TERROR!* (Fox) Bachelor/VM
7 THE PHANTOM OF THE FACTORY! (Fox) ?/IA
7 THE ADVENTURE OF THE MISPLACED VIAL (Fox) ?/C
8 PERIL OVER PARIS! (Fox) Moldoff/M
2 THE MYSTERIOUS PENCIL SHARPENER! (Fox) text
6 BEAUTY AND THE BEAST! (Fox) Moldoff/MG
1 House ad: *Moon Girl* #1 cover, text

Ivan Klapper, editor

CRIME PATROL

#7, Summer 1948 (36 pages) Cover: Craig

IC House ad: *Moon Girl* #2 and "other EC books" Craig
7 *CAPTAIN CRIME!** (Fox? Klapper?) Craig
8 DEATH BY ROCKET BOMB! (Fox) ?/VM
7 SLAUGHTER FROM THE SKY! ?/C
2 THE MYSTERIOUS PENCIL SHARPENER!, part two (Fox) text
8 THE ROCKET IN THE RUINS! (Fox) Moldoff/M
IC House ad: *PSFB* NT #1, *Life of Christ* covers, text

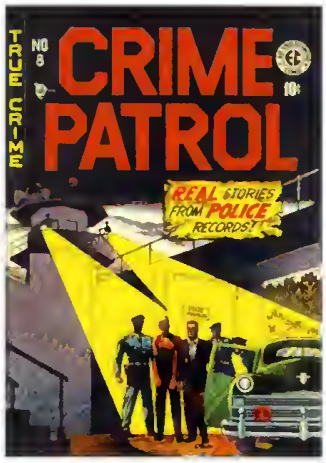
*sub-titled "The Field Marshall of Murder!" Johnny Craig believes that the writer of this story was either Gardner Fox or Ivan Klapper.











#8, Fall 1948 (36 pages) — Cover: Craig

7	THE DEADLY GREASE MONKEY*	Kiefer
1	House ad: "Sure-fire winners!"	covers, text
7	THE ALIBI	Waldman
7	THE FABLE OF THE FLYING DUTCHMAN (Fox)	Brewster/IA
2	THE GHOST OF MARKHAM MANOR	text
7	THE CASE OF THE KISSING KILLER	Kiefer

*sub-titled "A Corpse as the Back-Seat Driver!"



#9, Winter 1948 — Cover: Craig

10	THE SLAUGHTER SYNDICATE* (Craig)	Craig
8	MADELON—The Grotto of the Green Stone Man! (Fox)	Brewster/M
1	House ad: "Sure-fire winners!"	covers
2	CROOKED AS A CORKSCREW!	text
1	House ad: *Picture Stories* series	covers, text
9	DOUBLE-CROSSED** (Feldstein)	Feldstein
1	House ad: *Picture Stories from the Bible*	covers, text

*sub-titled "Murder by Appointment!!"
**sub-titled "The Finger of Death!"/Feldstein's comment: "The first of my 'snap endings!'"



#10, February — March 1949 — Cover: Craig

11	DANCE-HALL RACKET* (Feldstein)	Feldstein
1	House ad: "Sure-fire winners!"	covers
7	THE ACE OF SPADES	Ash
1	House ad: *Picture Stories* series	covers, text
2	THE TEN O'CLOCK BURGLARS (Dick Kraus)	text
9	THE HORSE PAINTER**	Kiefer

*sub-titled "Dime-a-dance Badger Game!"
**sub-titled "The Rembrandt of the Race-Tracks!"



#11, April — May 1949 — Cover: Craig

10	VICTOR WOLF & SAM BART—KIDNAPPERS* (Feldstein)	Feldstein
8	THE WEREWOLF'S CURSE!** (Dick Kraus)	Larsen
1	House ad: *Picture Stories* series	covers, text
2	THE CHICAGORILLA	text
9	FAST-DRAW FAY***	Kiefer

*"Victor Wolf" and "Sam Bart" are parodies of two of Feldstein's old bosses, Victor Fox and Sam Singer (of Say-Bart Productions).
**originally done for Shelly Moldoff's aborted *Tales of the Supernoturol* #1
***sub-titled "The Queen of Spades!"

#12, June — July 1949 — Cover: Craig

8	*NELL BAKER* (Feldstein)	Feldstein
7	THE GENTLEMAN GUNMAN	Ingels
1	House ad: *Picture Stories* series	covers, text
6	THE HANGED MAN'S REVENGE* (Dick Kraus)	Larsen
2	RUSE	text
6	THE RANSOM RACKET**	Waldman

*originally done for Shelly Moldoff's aborted *Tales of the Supernatural* #1
**sub-titled "Destroy the Evidence!"



#13, August — September 1949 — Cover: Craig

9	I FIGHT CRIME (Feldstein)	Craig & Feldstein*
1	PRACTICAL JOKE!	text
8	*EDNA SUNDAY* (Feldstein)	Feldstein & Craig*
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (2nd version) (Feldstein/Gaines)	Feldstein
1/2	House ad: *Picture Stories* series	covers, text
1	TOUGH GUY!	text
1	House ad: "Make-a-Card" greeting card set**	?
9	TWO FACED-WOMAN*** (Feldstein)	Craig & Feldstein*
1/2	House ad: *Picture Stories from the Bible*	covers, text

*working together as "F.C. Aljon" (Feldstein Craig Al John)
**sold through the EC office at 225 Lafayette Street
***Feldstein's comment: "A little 'horror' snap ending with the 'Lucretia Borgia' history!"



#14, October — November 1949 — Cover: Craig

9	THREE CLUES TO TERROR (Craig)	Craig
1	INSIDE JOB!	text
8	THE MAXWELL BROTHERS*	Waldman
1	House ad: *Saddle Justice* #8	cover, Ingles
1	House ad: *Picture Stories* series	covers, text
1	OUT OF THE FRYING PAN	text
1	House ad: Creme-Perfume** (Feldstein)	Feldstein
9	THE CASE OF THE FLOATING CORPSE!*** (Feldstein)	Feldstein

*sub-titled "Brother Battles Brother"
**Feldstein's comment: "This was my little mail order business with a friend in the perfume business."
***sub-titled "The Guilty!"



#15, January — February 1950 — Cover: Craig

8	MURDER WRITES A POLICY (Craig)	Craig
7	CASE NUMBER 318: MURDER*	Alton & Feldstein
1	DOUBLE-EXPOSURE!	text
6	JOHNNY SPARR**	Peters
1	COINCIDENCE	text
1	House ad: *Picture Stories* series	covers, text
7	*RETURN FROM THE GRAVE!*** (Feldstein)	Feldstein/CK

*sub-titled "The Swindle by Flame!"
**sub-titled "Guardian of the Little Guy!"
***Feldstein's comment: "The very first Crypt Keeper story, written by me as an experimental tryout!"





#16, March — April 1950 — Cover: Craig

7	THE CORPSE IN THE CREMATORIUM (Craig)	Craig
1	House ad: *War Against Crime!* #10	Feldstein, cover
7	TRAPPED IN THE TOMB	Roussos
1	A BOTTLE OF MURDER!	text
6	THE GRAVEYARD FEET	Alton
1	VOODOO VENDETTA	text
1	House ad: *Picture Stories* series	covers, text
8	*THE SPECTRE IN THE CASTLE!** (Feldstein)	Feldstein/CK

*horror story; hosted by the Crypt Keeper

(The End)

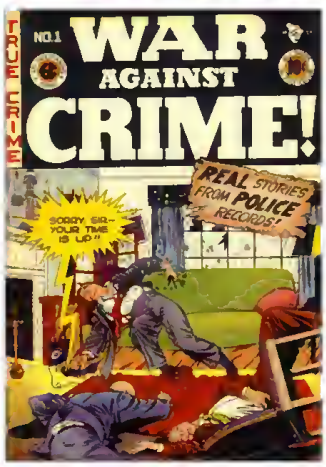
William M. Gaines, editor #7-16

Crime Patrol continued as *The Crypt of Terror* with #17. Listing begins on page 115.

Lead story abbreviations:

G: The Chessmen/GG: Captain Grime/GK: Grypt Keeper/DD: Diggy Do and Diggy Dont/
IA: Igor the Archer/JM: Juan Meatball/M: That's Madelon/MG: Moon Girl/
MF: Manhattan's Files/VM: Van Manhattan

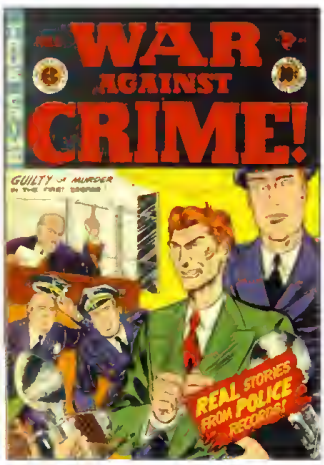
WAR AGAINST CRIME!



#1, Spring 1948 — Cover: Craig

IC	House ad: *International Crime Patrol* #6	cover, text
12	PUBLIC ENEMY*	Ames
5	PORTFOLIO OF DEATH!** (Craig)	Craig
2	*. . . THE STORY BEHIND THE COVER!*	text
6	JUSTICE IS BLIND***	Moore
6	SMOKIN' SIX GUNS!****	Ingels

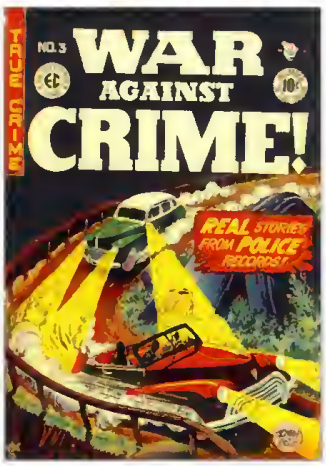
*the story of "Machine-Gun" Kelly
**sub-titled "Dmitri Martine!"
***sub-titled "The Ruby Stickpin!"
****first Graham Ingels art for EC



#2, Summer 1948 — Cover: Craig

9	*WAR AGAINST CRIME**	Ames
1	House ad: "Sure-fire winners!"	covers, text
7	THE CRYSTAL BALL KILLER	Ash
2	THE SNOW TRAIL	text
7	AMERICA'S FIRST CRIME	Bolle & Starr
5	THE SAGA OF SPOTLIGHT JOHN	Ingels

*sub-titled "Hank 'Two Gun' Gorley!"



#3, Fall 1948 — Cover: Craig

10	FRISCO FLORRIE*	Ames
8	THE CASE OF THE SAVAGE STRONGBOY	Feldstein
1	House ad: "Sure-fire winners!"	covers, text
2	THE DEADLY HABIT	text
1	House ad: *Picture Stories* series	covers, text
9	*THE DO-IT-YOURSELF KID AND THE DIMPLED DOLL*	Ash

*sub-titled "Queen of the Barbary Coast!"

#4, Winter 1948 — Cover: Craig

10	*THE MACHINE-GUN MAD MOBSTERS*	Feldstein
8	CHOO-CHOO JONES* (Fox)	Moldoff
1	House ad: "Sure-fire winners!"	covers, text
2	A MATTER OF MINUTES!	text
1	House ad: *Picture Stories* series	covers, text
9	THE ROBBERY RING**	Larsen

*sub-titled "The Menace of the Railroads!" Shelly Moldoff says that Gardner Fox probably wrote this story.
**sub-titled "The Case of the Striking Serpent!"



#5, February — March 1949 — Cover: Craig

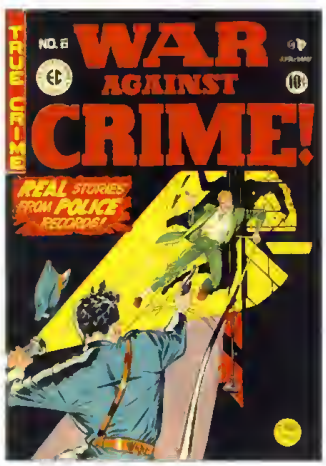
9	LITTLE MISS MOB MARKER (Craig?)	Craig
8	CURSE OF THE PHARAOH	Ingels
1	House ad: "Sure-fire winners!"	covers, text
2	THREE-TIME LOSER	text
10	THE LAW'S REVENGE!* (Feldstein)	Feldstein
1	House ad: *Picture Stories* series	covers, text

*Feldstein's comment: "Note the 'true story' approach and disclaimer"
Note: the original art for "Curse of the Pharaob" is in pencil only. Bill Gaines's comment: "For a little while we were actually printing from very tightly penciled stuff in some of the earlier Pre-Trend titles. The theory was that I was paying $13 for pencils and $10 for inks, and I made these guys an offer. I said, 'Look, if you tighten up your pencils and I can shoot from them I'll give you $18 just for the pencils.' They thought it was a good deal. It got them five bucks and saved me five bucks. We tried it for a while, but it was a little weak so we gave it up."



#6, April — May 1949 — Cover: Craig

10	THE WOMAN WHO LOVED LIFE (Craig?)	Craig
8	THE CRUSHER!	Waldman
1	House ad: "Winners!"	covers, text
2	TOO BIG FOR THE JOB!	text
1	House ad: *Picture Stories* series	covers, text
9	MONEY-HUNGRY (Feldstein)	Feldstein

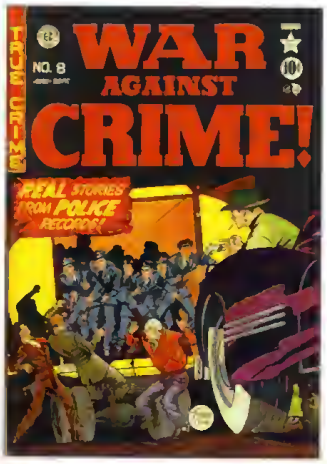


#7, June — July 1949 — Cover: Craig

9	THE SCAVENGER SIREN (Craig?)	Craig
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (1st version) (Feldstein/Gaines)	Feldstein
8	GANG WAR*	Kiefer
2	CROSS AND DOUBLE-CROSS	text
9	THE CRAIG GANG (Feldstein)	Feldstein
1	House ad: *Picture Stories* series	covers, text

*sub-titled "A Fight to the Death!"





#8, August — September 1949 — Cover: Craig

10	THE LAST ROUND (Feldstein)	Feldstein
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (2nd version) (Feldstein/Gaines)	Feldstein
1	ESCAPE!	text
8	THE RISE AND FALL OF BLACKIE ARCHER	Ingels
1	CHILD'S PLAY!	text
1/2	House ad: *Picture Stories* series	covers, text
8	MYSTERY WOMAN BETRAYS BROOKLYN MURDER MOB!	Palais
1/2	House ad: *Picture Stories* series	covers, text
1	House ad: "Make-a-Card" greeting card set*	?

*sold through the EC office



#9, October — November 1949 — Cover: Craig

9	THE FATAL TURN (Feldstein)	Feldstein
1	FALL-GUY!	text
9	*HOMICIDE!**	Alton
1	House ad: *Picture Stories* series	covers, text
1	House ad: *Gunfighter* #12	cover, text
1	House ad: Creme-Perfume (Feldstein)**	Feldstein
8	SCOTT EDWARDS TREASURY AGENT (Craig)	Craig
1	TOUGH AS NAILS!	text

*sub-titled "Murder in the First Degree!"
**Feldstein's comment: "This was my little mail order business with a friend in the perfume business."



#10, December 1949 — January 1950 — Cover: Craig

8	BURIED ALIVE!* (Feldstein)	Feldstein/VK
7	THE MAN DEATH WANTED	Alton
1	METHODS OF THE MASTER!	text
6	PERFECT MURDER**	Peters
1	FACE TO FACE!	text
1	House ad: *Crime Patrol* #15	Feldstein, cover
7	THE IDOL'S REVENGE! (Craig)	Craig
1	House ad: *Picture Stories* series	covers, text

*Feldstein's comment: "Tbis is my first 'Vault Keeper' story, experimental as far as Gaines was concerned. Note invitation for letters."
**sub-titled "Voyage into Vengeance!"



#11, February — March 1950 — Cover: Craig

IC	House ad: *Crime Patrol* #16	Feldstein, cover
8	THE MUMMY'S CURSE!* (Feldstein)	Feldstein/VK
7	A BED OF MURDER! (Harrison?)	Harrison
1	BURY ME NOT . . .	text
6	DEMONS OF DEATH	Roussos
1	EYE-WITNESS	text
1	House ad: *Picture Stories* series	covers, text
7	MADMAN! (Craig)	Craig

*horror story; hosted by the Vault Keeper

(The End)

Ivan Klapper, editor issue #1/William M. Gaines, editor issues #2-11
War Against Crime continued as *The Vault of Horror* with #12.
Listing begins on page 108.

MOON GIRL AND THE PRINCE



	#1, Fall 1947	Cover: Craig
8	INTRODUCING MOON GIRL AND THE PRINCE (Rubichek)	Moldoff
12	*INVADERS FROM VENUS!* (Rubichek)	Moldoff
10	PRINCE MENGU AND MOON GIRL* (Rubichek)	Moldoff
1	House ad: *Blackstone* #1, *Happy Houlihans* #1	covers, text
2	THE TOOTHPICK TRAIL! (?)	text
6	SMUGGLER'S COVE! (Rubichek)	Moldoff
1	House ad: *International Comics* #6**	covers, text

*"Versus Satana, Queen of the Underworld!"
**Pictures alternate cover logo than was actually issued. See page 57.

MOON GIRL



	#2, Winter 1947 — '48 (52 pages)	Cover: Craig
IC	House ad: *Moon Girl* ("eight added pages") and "other EC books"	Craig, covers
12	*THE BATTLE OF THE CONGO!* (Fox)	Moldoff
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
12	MOON GIRL AND THE PRINCE* (Rubichek)	Moldoff
2	THE TOOTHPICK TRAIL!, part two (?)	text
2	BIG SHOT (2) (Wheelan)	Wheelan
6	RUSTLERS OF RANSOM GAP! (Fox)	Craig
1	OLD MAN EXPERIENCE (Wheelan)	Wheelan
12	THE MOST DARING MAN IN THE WORLD! (Fox)	Moldoff
IC	House ad: *Picture Stories from the Bible*	covers, text

*meet "Future Man"



	#3, Spring 1948 (52 pages)	Cover: Moldoff
12	*ROCKETS FOR RICHES!* (Fox)	Moldoff
10	SKY SABOTAGE! (?)	Moldoff
1	FAT AND SLAT IN MOVIELAND (Wheelan)	Wheelan
1	FAT AND SLAT (1) (Wheelan)	Wheelan
9	THE SPIRIT OF KOKAMA! (?)	Moldoff
2	JOURNEY TO THE MOON! (Fox)	text
1	House ad: "Sure-Fire Winners!"	covers, text
11	MOON GIRL...WANTED FOR MURDER!! (Fox)	Moldoff



	#4, Summer 1948 (Begin 36 pages)	Cover: Moldoff
10	*THE CHALLENGE OF THE CYCLOPS!* (Fox)	Moldoff
7	VAMPIRE OF THE BAYOUS!* (Dick Kraus)	Moldoff
1	House ad: "Sure-Fire Winners!"	covers, text
2	FAT AND SLAT (3) (Wheelan)	Wheelan
2	THE MENACE ON MARS! (Fox)	text
9	PEACE FOR THE OLD COUNTRIES! (Fox)	Moldoff

*originally done for Shelly Moldoff's aborted *Tales of the Supernatural* #1



#5, Fall 1948 — Cover: Moldoff

9	*SLAVES TO THE SUN!* (Fox)	Moldoff
1	House ad: *Picture Stories* series	covers, text
7	THE RANCH AT BARREN ACRES! (Fox)	Moldoff
5	ZOMBIE TERROR!* (Dick Kraus)	Craig
2	TROUBLE ON MIMAS (Fox)	text
7	THE CORPSE WITH WILL-POWER (Fox)	Moldoff

*originally done for Shelly Moldoff's aborted *Tales of the Supernatural* #1



#6, March — April 1949 — Cover: Moldoff

9	*THE DAY THE WORLD TREMBLED!** (Fox)	Moldoff
7	MOON GIRL MEETS THE BUFFOON! (Fox)	Moldoff
1	FAT AND SLAT (1) (Wheelan)	Wheelan
2	A COFFIN FOR A BED (Fox)	text
1	FAT AND SLAT (1) (Wheelan)	Wheelan
1	House ad: *Picture Stories* series	covers, text
9	THE PLUNDERERS FROM THE PAST! (Fox)	Moldoff

*Note: last page has "Meet the artist—Sheldon Moldoff"



MOON GIRL FIGHTS CRIME!

#7, May — June 1949 — Cover: Moldoff

9	*THE FIENDS WHO FIGHT WITH FIRE!* (Fox)	Moldoff
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (1st version) (Feldstein/Gaines)	Feldstein
8	THE MAN WHO PLAYED WITH THE STARS! (Fox)	Moldoff
2	OUT OF THE GRAVE* (Fox)	text
9	THE MENACE FROM THE MOON! (Fox)	Moldoff
1	House ad: *Picture Stories* series	covers, text

*probably written for Shelly Moldoff's aborted *Tales of the Supernatural* #1



#8, Summer 1949 — Cover: Moldoff

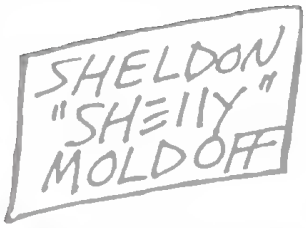
10	MOON GIRL FIGHTS CRIME!* (Fox)	Moldoff
1	ALL THE ANGLES (Fox)	text
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (2nd version) (Feldstein/Gaines)	Feldstein
7	SMASHING THE DOPE RING!** (Fox)	Ash
1/2	House ad: *Picture Stories* series	covers, text
1	ANYTHING FOR A LAUGH! (Fox)	text
1	House ad: "Make-a-Card" greeting card set***	?
9	THE WITCH OF THE HAUNTED HILLS! (Fox)	Moldoff
1/2	House ad: *Picture Stories from the Bible*	covers, text

*sub-titled "The Man Without a Face!"
**sub-titled "The Death's Head Ring!"
***sold through the EC office

William M. Gaines, editor issues #3-8

Pre-Trend section continues on page 97.

Shelly Moldoff interview



Sheldon "Shelly" Moldoff first worked for M.C. Gaines at Gaines's "All-American" line of comics, and went on to illustrate Moon Girl *for Gaines's then-new EC line. Moldoff continued working for EC after M.C. Gaines's death, and was responsible for what are now considered the first EC horror stories, planting an early seed for EC's New Trend horror comics.*

Grant Geissman: How did you get started with M.C. Gaines?

Shelly Moldoff: Well, M.C. Gaines—that goes back to the very beginning when Sheldon Mayer was his editor, and I made the rounds of the different publishers and finally started to do some work for Sheldon Mayer. I started with the filler pages in much the same way I did with Vincent Sullivan up at National Periodicals. My first strip with Mayer was a feature called *Cliff Carnwall*, and I started working and I just stayed there. Then they came out with the *Flash*, and *Green Lantern*, and *Hawkman*, and I started doing covers for them, and I was doing the *Hawkman* regularly. And I stayed there until 1944 when I went into the service. I got along very well with M.C. Gaines, and when *Hawkman* first came out it was done by another artist; after the second or third story, M.C. Gaines came over to me and said "Shelly, I'm not happy with this, Gardner Fox is writing it, and I'd like you to do it. And I want you to do it in any style you want." So I did, and he liked it, and Gardner Fox and I hit it off very well, and the strip was quite popular. It was quite different than the other art in the magazines, and Max Gaines was always after me to work faster. He said, "You know, Shelly, I want to put out a quarterly with the *Hawkman*, but I want you to do it." And I said, "I know, but between the covers and the *Hawkman* and then the *Black Pirate* I just can't do enough pages." My style at that time, I put an awful lot into the figures and the backgrounds to try to make it as illustrative as possible, so I never could produce the quantity that would fill a quarterly. He only wanted me to do the quarterly; he didn't want anyone else to do it. Then of course *All Star* came along, and so there was just constant work, but just not enough time to dedicate to a quarterly. Now in the case of the *Flash* and *Green Lantern*, there were always several artists working on it, and one could do the quarterly, one could do the magazine. But not with *Hawkman*; he didn't want anybody to do it but me.



Sheldon "Shelly" Maldoff in 1944; Moldaff was an Army cartoonist stationed at Camp Crowder, Missouri. While there, he produced a base comic strip entitled "Chowderhead."

GG: Were you working for M.C. at the time he was killed in the boating accident?

Moldoff: Yes, I was.

GG: What was the reaction in the industry when that happened?

Moldoff: Well, it was a shock, you know, because he was quite a big man in the industry. I mean, All-American and National Periodicals had the biggest features out. I always felt that he was a very talented man, that he knew the field, and he had definite ideas. He was instrumental in bringing in *Wander Woman*, and he knew what he wanted. I did a lot of special features for him, special jobs. He wanted to do a railroad feature at one time and he asked me to do it; it was called *Chao-Chaa Janes*, [published after Max Gaines's death in *War Against Crime!* #4, Winter 1948] but unfortunately railroads were never too popular. Then he made a deal with DC in which all the books and everything went up to National Periodicals; *Green Lantern*, *Flash*, *Hawkman*. Earlier, Sheldon Mayer and I had had a little falling out, but there was no way he could



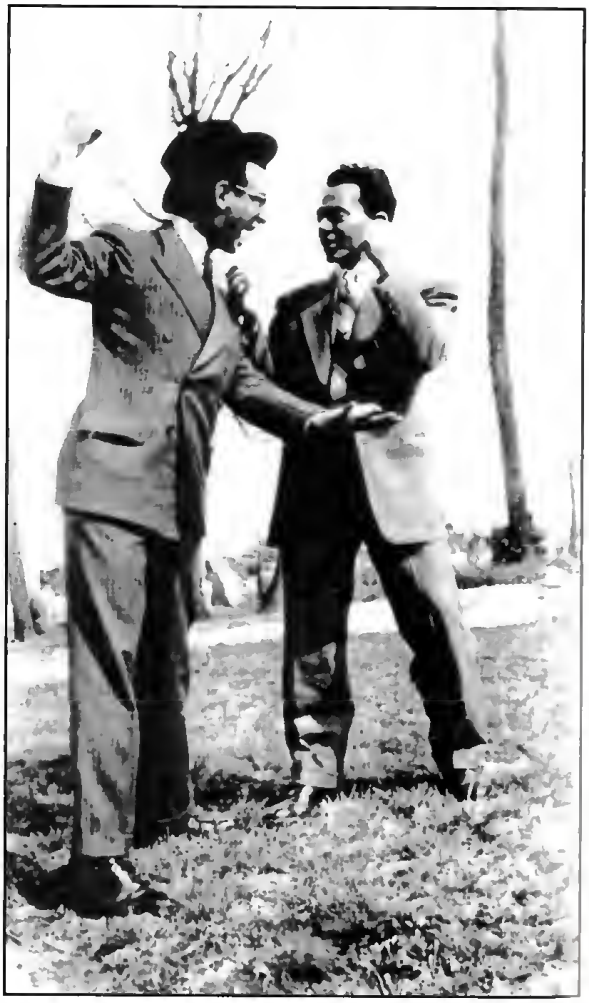
"Choo-Choo Jones," War Against Crime! #4, Winter, 1948.

fire me because of M.C. Gaines. But when I came out of service in 1946 and came back, I said "Now I'm ready, I'd like to do the *Black Pirate* and *Hawkman*, and Mayer said "no way, go work for another publisher." So that was the end of my time with Mayer. Now, after the books went up to National Periodicals, M.C. Gaines called me up and told me to come back, and I did, and I worked on quite a few things with him [for the new EC line], one of them being *Moon Girl and the Prince*. Incidentally, I wanted the character of *Moon Girl* to be as real and exotic as possible, so I modeled her after the actress Merle Oberon, remember her? She had a kind of Asian quality to her; I look at *Moon Girl* now and she has a striking face, much more different than the other characters.



Splash page from Moon Girl #1, Winter, 1947–'48.

That started off, and it was pretty good. But what happened was—comic books run in very strong cycles, particularly at that time, and when there was a bad cycle sales were way off, and the editors and their publishers would scramble to see what they could find that would sell. So many times a good feature, because of the cycle, would not do well and would go the way of all things that don't make it. A lot of very fine artists and writers produced work that was very good and just didn't make it, and one of the reasons is the timing; whether sales are good or sales are bad. Now, when Max Gaines was killed, Bill Gaines took over. I had met Bill from time to time; he was in college at the time when I met him. I came down to Lafayette Street where his offices were and I said, "Bill, what's happening with EC?" He said, "Well, we're losing a lot of money, but the family said 'stay in the business.' They're giving me some more money to see if we can make it, and if that money runs out, that's it, we close up—we're out of the publishing business." He wasn't that thrilled; fresh out of college, it wasn't exactly his goal to be a comic book publisher, but it was there, and he took up the challenge. I said to him, "Bill, if I brought you an idea which I feel is gonna be the next trend, would you give me a percentage?" And he said "absolutely." So I said, "I've got an idea, let me work it up, and I'll bring it in. If you like it, then I expect a percentage." He said, "No problem." Well, I brought in two magazines, one called *Tales of the Supernatural*, and *This Magazine is Haunted*. Johnny Craig did the cover of one, Gardner Fox wrote some of the stories, I did stories in them, and I put together a nice magazine and Bill Gaines loved it. He said, "Great, I'll get my lawyer," who was a man named Dave Alterbaum, who was Max Gaines's lawyer, and he said he'll draw up a contract and we're in business. So Gaines said "Finish the book, do a whole book," which I did. And I went down to see Dave Alterbaum, he showed me the contract, I signed it, and that was it. But after I finished the book, he put it in a drawer, and he said "I'll call you when I'm ready to start on a new one." I didn't hear from him, and I'd call him every now and then but he said "Nothing yet." And almost a year down the road I see on the newsstand these horror books come out, *Tales from the Crypt*, et cetera, his titles. I said "Holy cow, where's my magazine, what happened?" I ran down, I got on the subway and went down to Lafayette Street and burst in on him and he said "I knew you'd be here!" And I said "Why shouldn't I, Bill, we had a deal!" And he said, "Well, I decided that I can't pay percentages." I

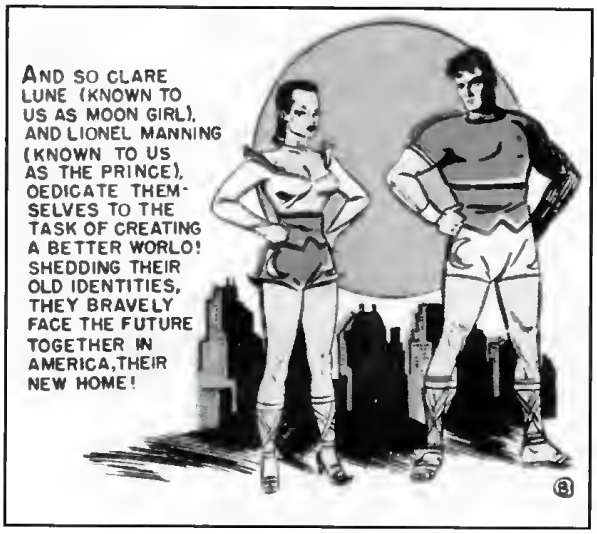


The two "Shellys:" Sheldon Moyer (M.C. Goines's editor-in-chief) and Sheldan Maldaff in a mock fist fight. The twa men loter hod o reol-life falling out.

Final panel from "The Day the World Trembled," Moon Girl #6, March-April, 1949)



said, "But Bill, the contract says only if it runs a profit, if it runs a profit I get a percentage of the profits. I don't see why you did this; you didn't even tell me!" And he said, "Well, that's it, and there's nothin' you can do about it." So, I went down to see Dave Alterbaum, the lawyer, who I had known for years, and I said, "Dave, I came to you, we worked up a contract, I was all excited. Now Bill comes out with other magazines, what's the story?" Now, this is a long time ago, like fifty years, you know, but I can remember it. He puts his arm around me, and he says "Sheldon, you're young, you're inexperienced, forget it, there's nothing you can do about it." I said, "Dave, that ain't fair." He said, "Well, there's nothing you can do; if you try, we'll blackball you in the industry." This is pretty strong, and to me—I'm only married a short time, I've got a child, I'm shaking in my boots. I go home, and I think about it, and I didn't do anything. And I finally decided I didn't want to let him get away with it so I go get my own lawyer, and when my lawyer looked at the contract, he said "Why didn't you get your own lawyer before you signed this contract?" I said, "Well, I knew him, and I trusted him." He said, "No, when you a do a contract, you have to have somebody in your corner. You don't trust anybody, because 99 times out of 100 you're going to get screwed, and there is nothing you can do about this contract. It does not protect you, it was written for their protection, not yours." So he got in touch with Dave Alterbaum, and then he got back to me and said "No, there's nothing you can do, Sheldon, they don't want to give you anything, but they will pay you for the artwork. And then they took the stories and split them up and put them in different magazines, and that was the end of it. I never saw Bill Gaines again after that time when I walked out of his office. Maybe I should have just cozied up to him and stayed there and I probably would have had as much work as I wanted the rest of my life. And I heard he turned out to be quite a good payer, though he was eccentric, he was a good payer, and he had tremendous talent. He certainly had a knack for picking good talent, as far as writers and artists. So he really dove into the comic book business, and the horror books gave him a big start. And as I say, I never had any contact with him again, and it was just one of those things. I'm sure this story, many artists and writers have experienced much the same thing as I did.

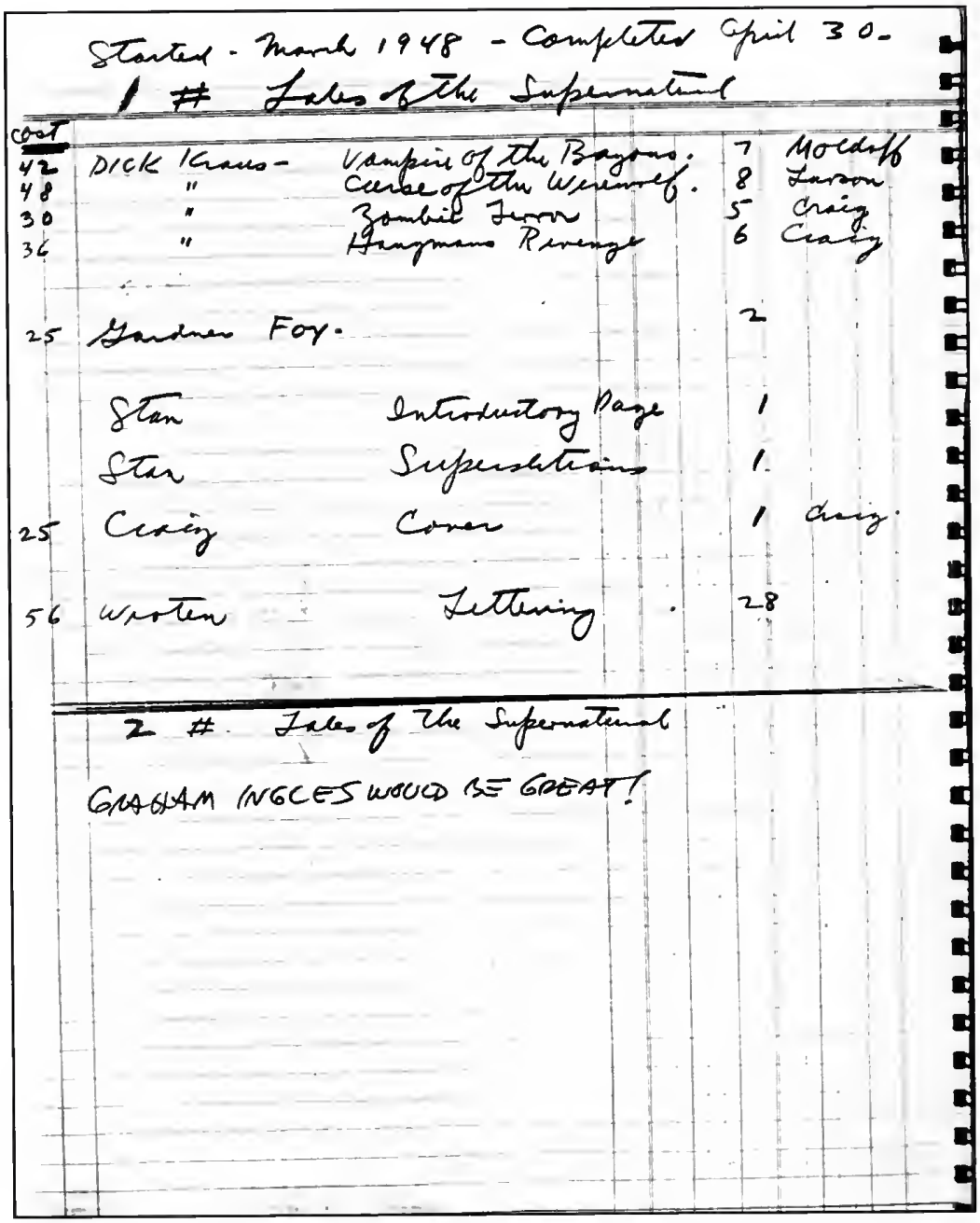


GG: Do you remember who all did work in the one book that you completed?

Moldoff: Well, a fellow named Dick Kraus—who was an editor at Fawcett—wrote stories. Johnny Craig drew a story and a cover. I did stories. I have it all written down, I have records of everything; I kept it, the dates it was done and everything. Now, *This Magazine is Haunted*, that title, after horror came out with EC, I sold that title to Fawcett Publications, and they printed the magazine for about twelve or thirteen issues until they went out of business, and then they sold it to Charlton Press. But I did the covers and the lead story in those first dozen magazines. I also sold them the title *Worlds of Fear* and *Suspense Stories*, to Fawcett. Fawcett became my prime source of work.

GG: Do you remember who wrote the *Moon Girl* stories?

Moldoff: The *Moon Girl* was written


Started - March 1948 - Completed April 30-
1 # Tales of the Supernatural

cost				
42	DICK Ingels -	Vampire of the Bayous.	7	Moldoff
48	"	Curse of the Werewolf.	8	Larsen
30	"	Zombie Terror	5	Craig
36	"	Hangmans Revenge	6	Craig
25	Gardner Fox.		2	
	Stan	Introductory Page	1	
	Stan	Superstitions	1	
25	Craig	Cover	1	Craig
56	Wroten	Lettering	28	

2 # Tales of the Supernatural

GRAHAM INGELS WOULD BE GREAT!

Poge from Shelly Moldoff's work journal detoiling the stories, ortists, poy rotes, ond dotes for the oborted Tales of the Supernatural *book. Interestingly, "The Honged Mon's Revenge" wos originolly ossigned to the notoriously slow Johnny Croig; evidently Howord Larsen picked up the slock ond did the story. "Ston" is Shelly's brother, whom he wos helping to get into the business.*

by Gardner Fox.

GG: How closely did you work with Gardner Fox on the story ideas?

Moldoff: If I had any ideas, as mainly in *Howkmon*, but occasionally in *Moon Girl*, or if Gardner Fox had any ideas, we would call each other and talk it over. But I must say that mainly, the editor and the writer come up with the story lines. They spend the time together, they work out the story. The artist gets a completed script, and then he adapts it; he has to use his imagination to tell the story properly, and it's up to the artist how he interprets the story. In those days, very few artists did their own writing. Will Eisner is the exception, because he's such a talented man. He was also his own publisher [chuckles]. Usually you just did the artwork, and they paid so little for it, the key was to see how many pages you could do to earn a living. And the same with the writers.

GG: Slow and steady did not win the race.

Moldoff: That's right, they wanted as many scripts as possible. It was a thing where personally, you wanted to do the best you could, and as much as you could, because the pay scale was very, very low. But Gardner Fox was a very prolific writer; he was excellent, he could turn out the job. He was a true professional, and he was also never late. And if an editor called him up, and said, "Gardner, I gotta have a ten page story by Friday," he'd be in Friday with the story.

GG: Do you remember who wrote the text stories in *Moon Girl*, the one or two-page fillers?

Moldoff: I imagine Gardner Fox. You know, *Moon Girl ond the Prince* started out pretty good, but then it was another victim of sales. Sales were bad all over for everything. So what they did was, they changed it into *Moon Girl Fights Crime*; they made it more of a crime story, like they did with many others, in an effort to try to keep sales up. But eventually it went by the wayside.

GG: Then they finally changed it into a romance comic: *A Moon, o Girl...Romance.*

Moldoff: Well, I wasn't with them anymore.

GG: Also with regard to *Moon Girl*, there are some horror stories popping up in the run, including one where *Moon Girl* appears.

Moldoff: Yeah, that was done, and it was going to run in the horror magazine [*Toles of the Supernotural*], and what Bill Gaines had said to me was "Do a *Moon Girl* story; it would be good publicity for *Moon Girl* to have her appear in another magazine." I had a feeling after I did it that it wasn't a good idea, because by doing that it supported his idea that I really wasn't connected in the horror and he didn't make any real obligation to horror, you know what I'm saying?

GG: I think this was before he actually went into the horror stuff,

though, this was . . .

Moldoff: That's right, that's right, he used them in another magazine. In other words—I can't prove it because it's after the fact, but I would say that after Dave Alterbaum made the contract with me and I produced the first book, and then when I brought the art material and everything, and his attitude, I would say that a couple hours after I signed the contract Dave Alterbaum may have said to Bill "Don't worry about it, he's not going anyplace." You know what I mean? I have a feeling that the whole thing was contrived. They just used them in the *Moon Girl* book and they had no intention, after discussing it, of ever coming out with a series of horror books and



House ad for Moon Girl *#1, 1947.*

giving me a percentage.

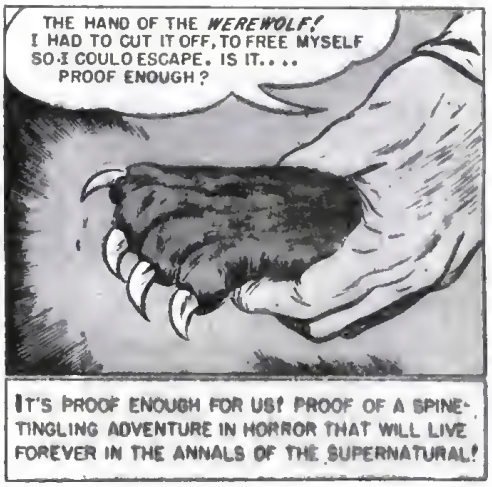
GG: You mentioned that Johnny Craig did a story for *Tales of the Supernatural*, and in *Moon Girl* #5 there is a story called "Zombie Terror," which is the only Craig horror story to appear in the *Moon Girl* run, which is curious. There are also several other horror stories in the run, plus the one that features *Moon Girl*, so those must be the ones that you did for the book you brought in.

Moldoff: That's how he divided it up. You know, getting a contract from somebody with a percentage was unheard of in those days, and I tried it with Bill Gaines because he was fresh out of college. And I said to my wife, "Here's a guy out of college, he's got high ideals, he's coming into a new business, maybe I've got a shot to have my own book." I felt that he had high standards, and being as I had known him from when he was much younger that I could get a deal, and he was very enthusiastic. And I think maybe that was his intention originally, to give Shelly a chance; I mean, if he produces and it's good, great, why not? Because later on by his own nature he did treat people very well, from what I've heard; he paid his artists top money, he paid his writers top money. But he had to remain at the top; you could not question his authority.

GG: Probably what happened was, he went to his lawyer and the lawyer told him, "Hey, Bill, you can't do this." It may have had more to do with paying percentages than with the material involved.

Moldoff: That could have been. Yeah, "I'll work a contract up, but we're not giving out any percentages." I'm sure something like that happened. And if I would have been smart enough at that time to get my own lawyer, then it would have got no further than there; my lawyer would have said this is worthless, now let's start all over again. Now, whether it would have proceeded from there, I don't know. But that would have been the smart way to go, and really the only way to go if you want to protect your rights.

Note: It should be noted that Bill Gaines is not around to present his side of this story, which may have been different. Upon closer examination, the actual time line of events varies somewhat from Moldoff's recollections. According to Shelly's work journal, work on Tales from the Supernatural *was completed on April 30, 1948. Two of the stories intended for that book appeared immediately thereafter in* Moon Girl *("Vampire of the Bayous" in* Moon Girl *#4, Summer, 1948, and "Zombie Terror" in* Moon Girl *#5, Fall, 1948), something Moldoff must surely have known about at the time. The other stories were held longer, appearing in* Crime Patrol *and* Moon Girl *issues with publication dates between April-May, 1949, and June-July, 1949. Moldoff's last complete work for EC was in* Moon Girl *#8 (cover dated Summer, 1949), so it would not be unreasonable to expect that Moldoff would also have known of at least one of these later stories having been published as well. Shelly Moldoff's story can't be summarily dismissed, however, given the completeness of his journal. Moldoff's revelations about* Tales of the Supernatural *are discussed further in the body of the Al Feldstein interview that follows.*

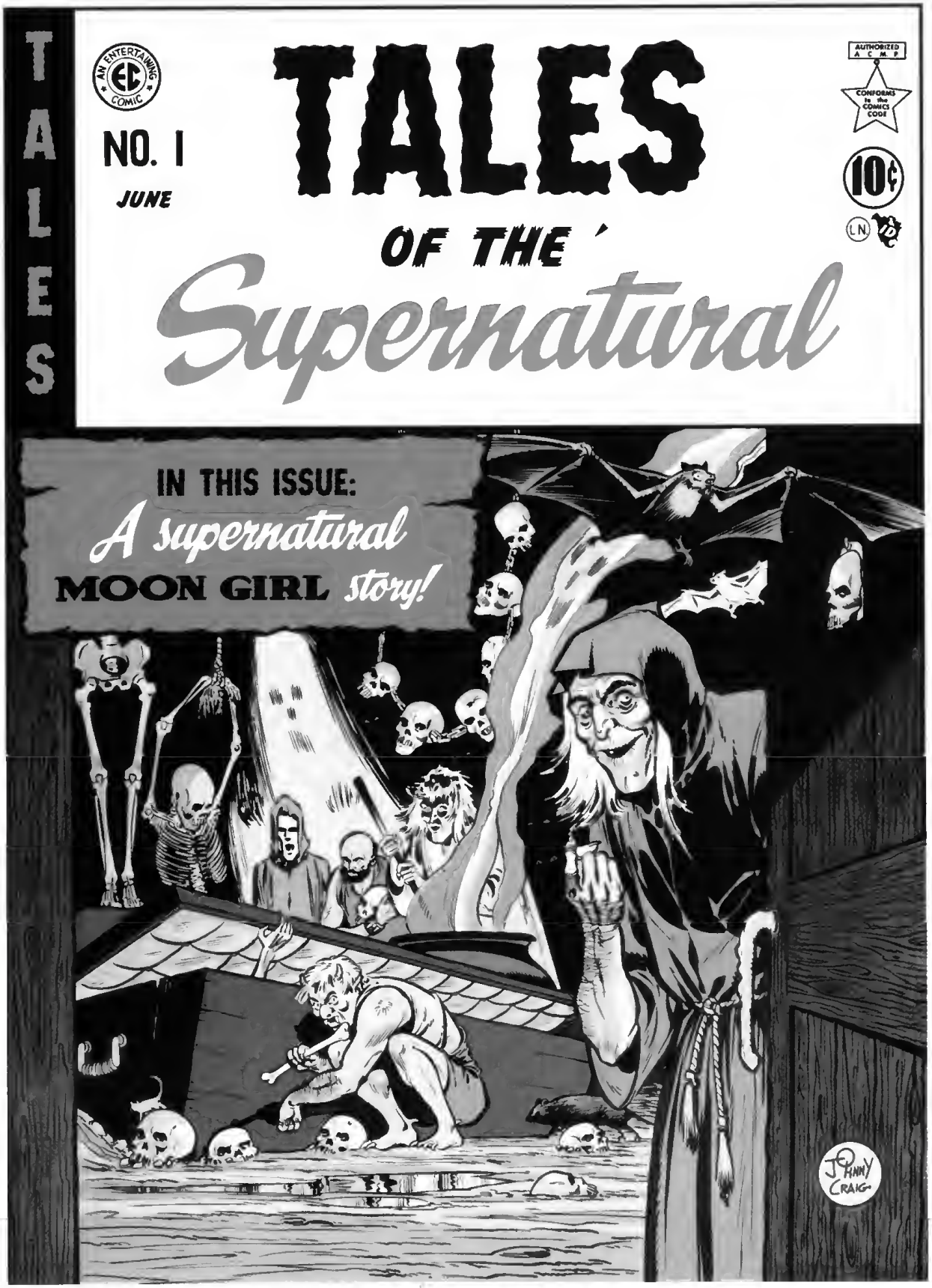


Finol panel from "The Werewolf's Curse"

The* Tales of the Supernatural *stories, and where they appear:

"Vampire of the Bayous" / *Moon Girl* #4, Summer 1948
"Zombie Terror" / *Moon Girl* #5, Fall 1948
"The Werewolf's Curse" / *Moon Girl* #11, April-May 1949
"Out of the Grave" text / *Moon Girl* #7, May-June 1949
"The Hanged Man's Revenge" / *Crime Patrol* #12, June-July 1949

*reprinted in *The Haunt of Fear* #15 (first issue)



The lost EC comic: Tales from the Supernatural *#1. Nobody involved can now remember whot the Johnny Croig cover for* Tales of the Supernatural *looked like, or even if it wos ever used. One possibility is the cover to* The Haunt of Fear *#15, which had o less moture style thon Craig had ottoined on his other 1950-ero covers. Another condidote (bosed on subject motter) is the cover to* Crime Patrol *#16. We hove done o mock-up cover showing whot the book might hove looked like (obave).*





OUT OF THE GRAVE

THE Thing stirred slowly, the dirt against its mouth and body. It pushed upward, clawing. Slowly the earth gave way, and clean fresh air seeped down into the shallow grave . . .

He got on his feet clumsily. Stood erect in the moonlight, seeing the trees all around him, hearing the cracking of the bullfrogs by the lakeshore. The wind rustled his rotting garments. He lifted his head, stood listening. He could not hear that cry now. But down there, down in that shallow grave where he had lain for weeks, he had heard a scream. A scream that made him seek the open air.

He was dead. He knew that. But inside him there was a power that let him move, that stirred his rotting legs and arms, that let his sightless eyes see and his shredded ears hear.

Who was he? He did not remember his name, or anything about himself. The fact that he could see and walk, that something had summoned him, was all he could know.

He moved forward at a stumbling walk. He must find whatever it was that brought him back [illegible] made him walk the earth [illegible] from a distorted night-

[illegible] lake, he stared at his re- waters. He had no nose, [illegible] and there to whitened [illegible] to show through. Where [illegible], there were only twin [illegible] gleamed white and [illegible] lips.

[illegible] time he heard it. A

He started straight toward it, walking into the cold water, not feeling it. He stumbled over submerged logs and rocks, but he kept walking at that slow, steady pace. Stumbling forward, always moving.

* * *

THE man tied a gag around her lips so she could not scream again. He said, "It's all over, Maria. No sense yelling. No one can hear you in these woods. That's why my little cabin here comes in so handy. I—ah- write finish so a few of my better jobs."

"Jim," the girl whimpered, arching her neck to avoid the gag. "Jim will save me. You can't kill me . . . Jim will save me."

The man laughed. "Jim is dead, Maria. I killed him. I ran his head half in two with an axe! I had to get rid of him first. He's so big and strong — if I hadn't finished him, maybe I couldn't get rid of you. He would come after me . . . try to get revenge. This way, it's safe."

"Jim said he would protect me. That . . . wherever he was . . . he would know when I was in danger and come to save me!"

The man tied the gag so she could not speak again. Her wrists and legs were tied to a heavy log chair. The man stood back and nodded.

"With you out of the way, Maria, your inheritance will revert to me, your cousin. It will be very legal. I will wait seven years and have you declared legally dead. In the meantime, I will enjoy the estate as its trustee. I will not hurry. I am not too greedy. No one will ever know I killed you!"

The four splash poges ond the probable text story for the completed (but never published) EC Tales of the Supernatural *book. The stories were published loter, scottered oround between vorious issues of* Moon Girl *ond* Crime Patrol.





FELDSTEIN



Al Feldstein at EC in 1950.

[illegible] was conducted over a [illegible] period in April, 1991 at Al [illegible]'s 27-acre Deer [illegible] ranch in Livingston, Montana [illegible] Yellowstone River runs through [illegible] property at front of the house, and [illegible] the Robert Redford film A [illegible] Runs Through It was shot not [illegible] from the ranch. Al paints in a studio [illegible] to the house, fulfilling a [illegible] dream of his, while Michelle [illegible] the horses and softhearted[illegible] takes in numerous abandoned dogs and cats.

Grant Geissman: Let's start at the beginning. At what age did you first exhibit artistic talent?

Al Feldstein: [laughs] I'm beginning to work on it. When I was a kid I used to take my father's shirt cardboards and I used to make a comic strip. I guess I'd seen newspaper comic strips, but I'd never seen a comic book. I used to do little stories; they were probably very badly drawn. I was probably eight or seven, and I used to run and tell my parents and show them the pictures, and I remember my mother having me do this for company. [laughs] I must say my mom encouraged me in my art; she used to take me to galleries and museums and art schools, and if we couldn't afford to go to one, she went anyway to see what they were doing. She got me my first oil set. I painted oils on oil cloth; an oil cloth is like a plastic tablecloth. It had a very slick finish on the other side of some sort of cloth surface and I used to paint on that side because it was very much like canvas. And I'd tack it to the wall, because we couldn't afford frames.

GG: So you didn't have any kind of formal training at all?

Feldstein: No, I showed some talent. I remember when I was in elementary school, the art teacher there was very encouraging and she had me enter a John Wanamaker contest which was a contest in New York City at the time. The John Wanamaker department store was located there and I got a medal, I think it was a third place medal for some circus scene that I drew. And she encouraged me. In '38 she encouraged me again to enter the World's Fair Poster Contest and I won something with that. She was the one responsible for my going to the High School of Music and Art. One day when I was in eighth grade and going to graduate she said, "What are you going to do with your life?" I said, "I don't know," and she said, "What do you want to be?" Well, I wanted to be a doctor but with my folks—this was the depths of the Depression, this was 1938—she said, if they can't afford to send you to college, you can at least take advantage of the talent you have and try and develop that. There was a special high school in New York called the High School of Music and Art specializing in art talent and music talent. This was an interesting project that LaGuardia had—he got all these really talented artists to be teachers there and they didn't have any regular teaching qualifications because the art courses were not included in the regular academic curriculum. We got a regular academic diploma, it didn't say anything about art, but we got all this art stuff. I said "Oh, great that sounds good." I was very amenable to suggestion and so I went up there and took a test. All I know is that I was accepted, it was just so great and I think it changed my whole life. I don't know where I would have ended up, probably an accountant or whatever, if it weren't for Mrs. Kingsland pushing me into art.

GG: When you were at the High School of Music and Art did you have any particular ambition for your art?

Feldstein: No, I was thinking I was going to become a starving artist in Greenwich Village in a garret somewhere and live like the rest of the French artists did in Paris because everybody was starving in those days anyway, it was not going to be anything different. And then I heard about this kid Normie Maurer, and he was making $25 a page for comic books! I had never read a comic book; who had the dime? I was lucky to get a dime to go to and from Music and Art, which was a nickel each way for the subway and a penny for milk, because they had penny milk in those days for indigent high school students. So I borrowed a couple of comics and I made up a portfolio, very crude. I got this job with S.M. Iger, the old Eisner/Iger studio. They had just broken up, and Eisner had gone off. And Jerry Iger was running this thing and he had some slaves shackled to these boards, and great artists too, Reed Crandall, Bill Williams, and I can't remember some of the names now.

GG: Kamen was there.

Feldstein: Kamen was later on but not prewar. Aldo Robano, Rafael Astarita, Bob Webb. They were just so great, I just idolized them, and all I did was clean their pages. I used to erase the pencils, and run errands for Jerry. I used to get to the job around 10 after or a quarter after three and work until around six, and he paid me $3 a week to start and I think he raised it to around $5 after a while. I remember I asked him if I could work in the summer and he said yeah, and I said what are you going to pay and he said $12 a week. So I worked for the summer and then I got my break, I got my first piece of art to do, and I painted leopard spots on *Sheena's* breasts and groin. Bob Webb would draw her bra and everything else and then he would give it to me and say, here, and I would do leopard spots all over her bra and panties. And then I was finally given a chance to ink a story that was penciled by somebody like Alex Blum who was some old guy who was a fine artist but was starving and needed to live so he did comic book work. He was not really great but he was okay. And I was in among people like Lou Fine, there's a name I didn't give you before; Lou Fine was working for Jerry Iger. Then I did jungle backgrounds and palm trees and all kinds of succulent, leafy plants and stuff. Finally I got to the point where he let me pencil my first story, and eventually I was doing the whole job for him like everybody else. I was eighteen, and I was faced with going in the infantry; this was 1942, it was after Pearl Harbor. So I enlisted in the air corps, the Silver Wings Club. If you were seventeen and enlisted in the Silver Wings Club you could finish your term in college; I was going to Brooklyn College, working during the summertime. I went to the Art Student League at night on a scholarship that I got when I graduated Music and Art.

GG: When you were at the High School of Music and Art, did you know Kurtzman, Elder, and Jaffee?

Feldstein: I was one year behind Kurtzman and two years behind Elder, so they were like upper classmen. I hung around with my gang, but I remember Bill Elder when his name was Wolf Eisenberg and he was the wildest guy. We used to have what they called "Red Letter" days at Music and Art where the students took over the whole school and they had a Red Letter day show, a student show, and it was just nuts. I guess that's where I got my first taste of satire. I remember Bill Elder doing this—remember Silly Putty? He used to take a wad of Silly Putty and put it in his nose so it'd drip down. He was crazy. I never knew Harvey; I never knew him until the EC days. I knew he went there, and I knew Al Jaffee because Al Jaffee also was in the senior shows.

GG: When you got out of the service you drifted back into comic books?

Feldstein: I went back to S.M. Iger, Jerry Iger, because I had gotten the idea that I wanted to be an art teacher rather than starving in the garret, because at Music and Art I'd befriended a French teacher and his wife. He took me to his home; they lived in a fancy area in Queens called Kew Gardens. It was the cat's meow, oh boy, a colonial house and he was making $10,000 a year which was a lot of money in those days. If I become an art teacher, I'll be able to paint weekends and Easter and Christmas holidays and I'd have the summer to paint and I can do what I want in the artwork but have a decent living, and so that's where I was headed. And when I got out of the service with the GI bill I wanted to switch from Brooklyn College to Columbia University to their school of education because there it would be paid for. I mean, Brooklyn was free and that's why I went there, but Columbia, that was a great school. So while I was waiting for the semester in order to apply, I went to Jerry Iger and I was suddenly making more than the teacher was making, because he raised me and I was doing artwork. And then I decided to freelance. Then I got a call from Columbia, they were full and they couldn't take me, that I should go back to Brooklyn College and so I decided I'll stay in the comic book business so long as I'm here. So that's what happened. So I was doing work for Iger and then I started to freelance, and then I got tied up with Fox and I started to package whole books.



GG: This is the first thing that I know about that you have a by-line on, and oddly enough Kurtzman has a story in here too. *Contoct Comics* #11, published by Aviation Press, whoever they were.

Feldstein: You'd have to tell me the address.

GG: 113 West 42nd. Your story is called "Golden Eagle's Flight Class."

Feldstein: I've completely forgotten this and the only thing I can tell you is that this may have been one of my first freelance jobs I did when I left Jerry Iger and started to freelance.

GG: It might be *the* first because I don't know of anything that you did that predates this.

Feldstein: What date is this? 1946?

GG: March, 1946.

Feldstein: This predates Fox. This might have been out of Iger. He might have let me sign it; he might have done this.

GG: And the story ahead of yours, "Black Venus," is by Kurtzman and he signed his too.

Feldstein: I don't know where he was then. Unless I did this while I was working at Jerry's as a freelance job that somehow I landed, and I don't know how.

GG: This has an L. B. Cole cover. Did you ever work with him?

Feldstein: No, but he worked with that company.

GG: There's another one here, *Crown Comics* #7, November 1946.

Feldstein: That looks like tbe same company.

GG: No, tbis is 1775 Broadway, Home Guide Publications, and your story is called *Mickey Mogic*, but this is a younger kind of a style.

Feldstein: This is Matt Baker's influence. This kind of looks familiar, but I don't remember doing it. This has a Matt Baker cover; there's his initials, M. B. And this precedes Fox?

GG: Yeah, because this is November 1946, *Crown* #7.

Feldstein: I didn't think I left Jerry that fast. I was out of the army in November 1945 and that first one there you showed me was early 1946, wasn't it? I didn't quit Jerry that fast.

GG: Maybe it came through the shop?

Feldstein: I'm not sure. Jerry never let anybody sign anything. I must have done some freelancing. That 1775 Broadway, that company is the one I was making contact with when Bill drove out to Merrick and asked me to go back to work for him on *MAD*. I forget the name of the people but they were very interested in me because of my history at EC. But I remember them being at 1775 Broadway. I think it was a husband and wife publishing company. I had had two talks with them and I was coming home from a very satisfactory and promising conversation when Bill met me in Merrick at the Long Island Railroad. Yeah, this is me, I signed it. There's another name that's been hitting me in the head as we're talking. I remember going to a place that was run by



Ziff-Davis. But I think this was a subsidiary. I don't know, I don't remember. I think that was the outfit that I was talking to, and I think this was part of the Ziff-Davis operation.

GG: Here's another book called *Science*, issue #3.

Feldstein: Is that the tunnel? Yeah, I remember that one. ["How Tunnels are Constructed"]

GG: Who are these people? The address is 67 W. 44th, Humor Publications.

Feldstein: I have absolutely no idea. I remember this one, though, I remember doing it. Wbat year was this?

GG: May, 1946.

Feldstein: You know, I guess I didn't stay with Iger very long. [laughs] I figure now I probably stayed with him two or three months and then I quit and started freelancing because these are all from around the same time, so I probably did the rounds. I guess I was chafing at the bit about getting out of there and making money. I hated having him make money off of my back.

GG: *Hop Hazard* is the next chronological one. [*Hop Hozord* #14, April, 1947]

Feldstein: That was Sam Singer, I did this for Singer who was working for Ace. I remember I was pretty proud of that cover. That's Frank Sinatra, Cary Grant, and Van Johnson.

GG: You just did the cover on this?

Feldstein: Right.

GG: Then after that comes *Adventures of Homer Cobb*, September, 1947. What did you do on this?

Feldstein: I think I did this whole book. This looks like my inking and Sam's penciling. Say-Bart Productions, that was Sam Singer's operation. I know there was one point at which I was a little bit unhappy about how much money I was making freelancing, and I dropped by, I think it was Ace Magazine had some comics, and *Hop Hazard* was one of them, and I don't know what else, and the guy doing most of the work for them was Sam Singer. He was an old animator, I think he had worked for Disney or Fleischer, I forget which. He offered me a full-time job and he was willing to pay me a nice amount of money and so I went to work for him for a while. What I would do is gather up some dough and then go freelance again. When I got disgusted working for somebody else. What's the indicia on *Hop Hozord*? Does it say what magazine company it is?

GG: It says, A. A. Wynn.

Feldstein: That's the publisher.

GG: Their offices were 23 W. 47th Street.

Feldstein: Well, I think it had something to do with Ace.

GG: Then here's some other titles: *Scream Comics*, *Monkeyshines Comics*. Did you work on these?

Feldstein: Yeah, I did—Sam did *Monkeyshines*. That was animated. I did a lot of animation. It helped me with my line, my brush control. Wherever I went I learned something. And I remember that Sam decided to go back to Chicago. I think *Homer Cobb* was published by Sam Singer



in Chicago, and I think I did the whole book. This was pre-*Junior*, and you can see it's the precursor of *Junior*. There's the girls, and the high heels, spiked heels, and the boobs. You know, it's all so vague, and I used to get into difficulties with these people because they didn't want to pay me what I wanted to get paid, so we'd have these problems. I think that Sam didn't pay me for something and that was the end of that, I told him I wouldn't work for him anymore if he didn't pay me. That was the lot of the freelance comic book artist in those days, the threat of no payment, late payment, it was really a problem. It's one of the things that always governed my actions when I was doing the EC stuff, that everybody got paid the minute he came in with a finished job—and if there were any corrections, tbey were done right there.

GG: Next in chronological order is *Junior*; the first *Junior* is September 1947.

Feldstein: Well, now we get to Fox. They were looking for someone to package books, and I said my wife was a writer and I'm the artist. [looks at book] This is the first one? I guess I was influenced by Sam Singer too, because it looks a lot like *Homer Cobb*. This is when I really started to make money because I lied to them about my wife being a writer and I wrote and packaged the whole book. I was living in a three-room apartment, and our first child was born, and so in order to be able to work. I used to work at night. I had a drawing board in the foyer of our apartment. This art had a very definite style, no question about it.

GG: The interesting thing about it is that sometimes you signed it "Bill Brown."

Feldstein: Well, Fox wouldn't let me sign. That "Bill Brown" thing was—they had these phony names.

GG: I've seen "Bob Brown" sometimes. He must be "Bill's" brother.

Feldstein: [laughs] I don't know, maybe they forgot what they had signed.

GG: So they would put that on there? The "Bill Brown" thing?



Feldstein: Yeah, I was not allowed to sign. But I was making what I thought was great money. I used to get $1,000 a book, art and script.

GG: How long did it take to put a book together?

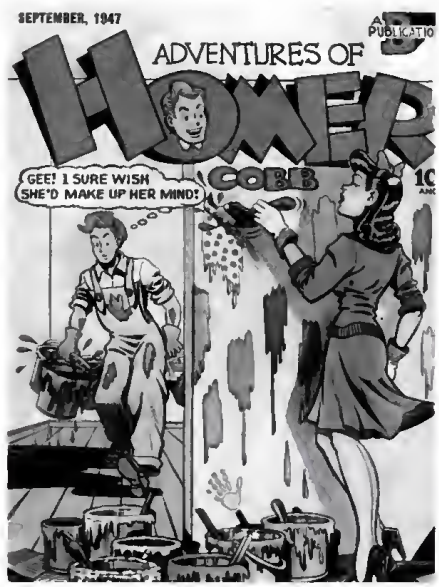
Feldstein: About three weeks. I was making about $12,000 a year. It was good money in 1947. No, I must have done it faster than that because I was able to do *Corliss Archer* as well. They were all six times a year, I don't think they were monthlys.

GG: You had *Corliss Archer* and *Juniors* in the same month.

Feldstein: And *Sunny* too. *Sunny* was—I just talked them into doing another teenage book; I told them I could handle it. And *Sunny* was the name of the wife of a doctor that we knew in Brooklyn, and I tbought it would make a nice name. Oh, this is drawn by "Jed Duncan." [laughs] What's the year on that?

GG: This is December, 1947.

Feldstein: It was basically a female version of *Junior*. You know, I should sit down and



read these; I wrote every one of them. I'd just sit down and write page by page and I'd draw it and I'd bring it in and I'd get paid. What a racket.

GG: You would write the captions and then go back and do the art?

Feldstein: Yeah, and I'd bring it in for lettering. The editor would make some stab at trying to read it. And you see this isn't machine lettered. I'm wondering if I asked it not to be macbine lettered. *Junior* had the Wroten lettering system, this is hand lettering.

GG: Beautiful babes.

Feldstein: There were others going on at the time, weren't there? Wasn't there *Koty Keene*, and what was the one Al Jaffee was doing, *Potsy Wolker*. I remember those. I just joined the fray. I used to fight with them to give me a straight credit. See, Fox always wanted to control the artists, and so if you didn't have your name on it, he could always replace you with another artist with the same style. That was how he was able to



keep us on slave wages, under their thumb. And all this, of course, is what led me into Bill Gaines's establishment because teen stuff was doing well. Over at Fox they were using Jim Wroten and Wroten Lettering, which was the machine lettering, and Sol Cohen was using Wroten lettering on the EC books for Max Gaines. When the old man was killed and Bill took over, Sol became head editor, publisher, whatever, for a while. He wanted to do teenage books and so he sent word through Wroten to come down to Gaines. Bill and I met, and what Bill didn't know and what I was kind of aware of was that Fox was getting to a point where he didn't want to be a publisher any more. He was involved in the San Juan racetrack; he was a character, Victor Fox. I think he—oh, I'm not going to say it.

GG: Go ahead and say it.

Feldstein: I think he was a gangster. [laughter] Or he hung around with them or something. Because as I said, he had an interest in the San Juan Racetrack, and then he started in publishing. So I went down there because I realized my days were numbered, and Bill gave me this contract for *Going Steody with Peggy*. I started to do that and I got the first story penciled, written and penciled, and they called me in and they said, "Listen, the teenage market has just collapsed." [laughter] Because that was the way things worked in those days. Back in '46, '47, '48, there were buge amounts of titles on the stands. There were up to five hundred different comic book titles, and they were just being ground out. Somebody would start a trend and if it sold everyone would jump on the bandwagon. So Lev Gleason would have *Crime Does Not Poy*, and out would come *Crime Potrol* and *Wor Againsl Crime*. They were all imitating each other, feeding on each other. The leaders stayed, even when the trend collapsed. *Archie* stayed, *Junior* died. *Peggy* died on the board. [laughs]

GG: You wrote *Going Steody with Peggy?*

Feldstein: Yeah, I was going to write it, that



Feldstein's 1948 Going Steady with Peggy *cover (above) and splosh (below), both abandoned in the pencil stage.*

was my contract with Bill. I had a piece of the profits, a percentage. And I was really looking forward to doing that, because that was the first time I'd have a piece of something. [looks through books] God, this is a great collection of *Junior*. Interesting style, wasn't it?

GG: Well, it's attractive and very sexy.

Feldstein: I had an interesting line.

GG: These books have now come to be called "headlight comics," for obvious reasons.

Feldstein: I didn't start it, I'm sure, there were other headlight artists besides me.

GG: Well, Matt Baker is now regarded as the quintessential headlight artist.

Feldstein: Fine, Matt Baker used to draw on a drawing board alongside me at Jerry Iger [Studio]. I was influenced by him, and obviously somewhat by Sam Singer. Everything contributes.

GG: They're very sexy, for little kiddie comics.

Feldstein: You have to remember when it was, too. It isn't like today. Today it would be bo-hum.



Feldstein: We worked on stories together back then at Iger. I was trying to talk Kamen into freelancing too, but he was living in Rockville Centre and had a mortgage. I didn't have a mortgage, I just had to pay rent, and so I could not get him to break loose.

GG: Here is a story that has been attributed to you and Kamen, in *My Love Secret* #24, June, 1949. Some of this inking looks like you, doesn't it?

Feldstein: Oh, I'm not sure. I wouldn't stake my life on it, I'll tell you that. That looks like a Kamen head. I don't know whether I inked or penciled; I think this came out of the Iger shop. See, the reason why I decided to freelance was I knew that Iger was getting $35 a page for these things, and I was working five days a week and turning out two pages a day, and getting paid $75 a week. So one day's work and maybe a part of the next day and my salary was paid and



the rest was pure profit. I figured well, gee, all I had to do was work two days a week and I'd be doing as well freelancing as working for Iger, and that's how I started, why I wanted to freelance.

GG: A lot of the work you did at Iger, even in *Junior*, has these unusual panel arrangements, like circles and triangles.

Feldstein: Oh, that was the thing for a while. This was definitely out of Iger. I stopped doing that.

GG: It's kind of an interesting effect, though.

Feldstein: Yeah, well, it's *kind* of interesting. I don't know which came first, the panels, the lettering, or the layout, because in those days we worked from scripts. This looks like an Iger shop job; see, there's no distinct style here. You don't know who's doing what. It could have been that Kamen penciled one page, Matt Baker penciled another, I did one page and inked another. I don't know. I'm trying to remember whether once you got a story did you do all the inking. God, this is such interesting stuff.

GG: Did you ever have any trouble getting paid at Iger?

Feldstein: No. He paid salaries well. No complaints, not from me, anyway. I don't know if he had trouble later on.

GG: What about the title called *Aggie Mock*, you had a feature called "Johnny Prep."

Feldstein: My God. I haven't thought about these things since I did them. Did I sign it?

GG: I don't think you signed that one.

Feldstein: How did anyone find out that I did it?

GG: Well, there were all these fanatic collectors that used to just go through stacks and stacks of comics.

Feldstein: [looks at indicia] 28 East 10th Street? Hey, this is Bob Farrell, and I did this for him totally. You know why I know it's Bob Farrell? Because it got to a point that our three-room apartment was pretty crowded, and I had to find a place to work. He let me use his home; this was his home, 28 East 10th. An apartment, lovely place. I got this little folding drawing board and I used to go there every day; I had a key to his place. I used to come to work and do art there. He was the guy who introduced me to Fox.

GG: But again, the women are sort of provocatively posed.

Feldstein: Oh, yeah. Well, that's not provocative, that's disgusting. [laughs] Yeah, you know, high heels and tight sweaters. It's interesting that the feathering I did here was very fine compared to later on. I must have been uptight at that time. Another kid on the way probably! [laughter] You have *Bruce Gentry* there. Oh, wow. Now there's headlights.

GG: You have a story in *Bruce Gentry* called "The Butchering Brute," which also has these unusual layouts. That's a nice effect. [page 4 of "The Butchering Brute," at left]

Feldstein: Yeah, this is definitely Iger Studios. This is '48—I'm sorry. This looks like another Bob Farrell book. I'm trying to figure out. This may have been stuff that Farrell bought that was unpublished or republished it or got it from Jerry Iger, because the dates are wrong. If I were working for Jerry it would have been '46. You know, in those days all I was interested in was paying the rent, and getting formula for the kids. So you worked at anything you got. Bob Farrell used to drive around in a big Cadillac convertible; I was very impressed. [laugbs] He had this very beautiful place on East 10th, an apartment with a wall of windows and a terrace, and I used to sit there and draw.

GG: All on comic book money?

Feldstein: I guess so. All be needed were a few guys like me, who could crank the stuff out.

GG: You did the cover for this children's record, *Tom Thumb*.

Feldstein: This is amazing; it's remarkable that you found it. There were several of them. Merry-Go-Sound was this gentlemen, my brother's father-in-law, who was a tough guy. He had been in RCA sales and he

decided to go into business for himself and built this child's phonograph. It was really lovely, and he wanted to do records to go with it. And he said he would give me the break of my life, he'd let me do these covers, and I said, "What are you gonna pay me?" And he was very upset. I said, "I get paid or I don't do it." I always remember one of the guys, I don't know who it was, in



the Iger Studio, had a sign over his drawing board, "no free art." [laughs] There were a few others, *Rumpelstiltskin*, I forget the others. That was my first struggle with tempera.

GG: What was your very first impression of Bill Gaines the first time you walked in the office?

Feldstein: A nerd. [laughs] Well, he was wearing glasses and he was fairly heavy, he had a crewcut, and he was very quiet. He sized me up, but he didn't do much talking. Sol Cohen did most of the talking. But Bill



and I hit it off. Somehow we got to talking, and I think he was very impressed when I said to him, "If the teenage market's dying, let's tear up the contract." My feeling was it would be easier to pay me for something you can publish than if it isn't going to sell. I said to him, "Well, I've burned my bridges behind me. Let me come to work for you, and see what happens." So I started to work with the scripts he was buying, that Sol was buying, from guys like Ivan Klapper and Gardner Fox, for things like *Saddle Justice* and *Crime Patrol* and *War Against Crime*. I said to Bill, "I only need one other favor, I still need a place to work," 'cause I still had the three-room apartment. I was through at Bob Farrell's place, so I needed a place to work, and so he gave me this back room for $12.50 a month. [laughs] To keep it kosher, he charged me rent. I paid it, and I started doing artwork on the scripts he was getting in. And I said, Bill, let me write this stuff; I can use the money, and I can do it better than they do. And he said, okay, so I started writing stories, westerns.

GG: About how far into your tenure did you start writing and drawing, as opposed to just drawing?

Feldstein: Very shortly, within two months or so. Bill and I were really close in those days. He and I used to go to Roller Derby games. We were *huge* roller derby fans; we were fanatics back then. The girl team and the boy team. We used to root for Brooklyn, of course, because we were living in Brooklyn. We just loved roller derby. It was an iconoclastic game, knocking people off over the rails, into the inner oval. My marriage was not that great, and so I welcomed a break from that. When I first met him, he took me out to his home in White Plains, which was what I thought was a mansion. It was a big ranch house with a lot of property, like half an acre, maybe. But I was very impressed. Bill Gaines introduced me to hi-fi, which I'd never heard. He had bought this experimental television set with hi-fi sound. Oh, the sound. I'd never heard treble like that; I'd never heard a tweeter. So I immediately ran out to a place called Sun Radio, and bought a hi-fi amplifier and television set. Anyway, then he moved. He sold that place. It was just he and his mother; they didn't need that big place. And they were a little bit strapped because they were putting money into the business, because they needed for him to take over after his father died. They needed some seed money, and so she moved into an apartment in Brooklyn.

GG: I find that fascinating, because he was living with his mother the whole time through the EC period, wasn't he?

Feldstein: Yes. Until he married Nancy, he was living with his mother. He was driving a wonderful car, a Woody Chrysler. They lived in Brooklyn, and he would go across the Brooklyn/Manhattan Tunnel. Then he would drive up to Ocean Parkway, where I was living, and drop me off. But we talked a lot, and we were good friends. As a matter of fact we were very close. I began to chide him: "You're taking *Saddle Justice* and making it into *Saddle Romonces* because Simon and Kirby came out with a romance book and it's doing well. We're gonna follow them and get clobbered when it collapses, just like the teenage books collapsed. Why don't we make them follow us? Let's start our own trend." We used to talk about *The Inner Sanctum*, the *Witches Tale*, Arch Oboler's *Lights Out*, and those old radio shows. When I was a kid I used to climb down the stairs and listen to these shows. So I said, "What about horror? There's been some stuff, but nothing really horrible, really scary. Let's do that." And I kept pushing that. So finally he says, "Okay, we'll *try* it." So in *Crime Patrol* #15 and 16 I did the *Crypt of Terror*, with the Crypt Keeper. I didn't know exactly what I was doing with this guy, I just wanted to have him scary and eerie, so I had his hair hanging all over his face like Al Capp's Shmoo, and that was the beginning. Bill got very excited, because now he was into something that he could lay his hands on. Bill had a weight problem, and he was taking diet pills which contained Dexedrine, and it would keep him up at night. He was foolish, he took them twice or three times a day. He should've quit at three o'clock or so, so he could sleep. He used to take one at night after dinner, so he'd be wide awake. So he started to read. I don't know exactly how it developed, but from my plotting my own story, he wanted to give me ideas. He started to plot with me. He'd bring me springboards, and I would listen to them. I didn't know I was that difficult, but I've read statements that he's made about how his stomach used to be in knots until I would go away happily with a plot and go



Early Crypt Keeper, "like Al Copp's Shmoo."

write the story. And it would just be a basic plot. I'd have to go up and construct the fill and make it into a six pager. The next plot would be a seven pager, tomorrow's an eight pager.

GG: What would the basic plot be that he would give you? Give me a sentence what it might be like.

Feldstein: A guy kills his wife and has to get rid of the body, so he orders crates of ketchup—to make the body more palatable. That was a swipe, that's a Lord Dunsany story ["Two Bottles of Relish"]. Then if we had time, and it wasn't time to go to lunch at Patrissy's, where we all got fat—they had great Italian food—we might work a little bit on some fill, but basically he'd leave it up to me. He'd go do the other stuff, the paperwork, checks and bills, and whatever. And I'd go in my little $12.50 room—I think by that point I was no longer paying rent—and write the story. And I always used to amaze myself that I got to the end at the end. I mean I got to page six, panel six or seven, and it was over. I had a great sense of timing as I went along and by the time—if I was on a six pager—if I was on page five

and a half, I knew that I had to get started downhill to the end. It just worked. To this day I marvel at it because I don't know that I could do it any more. And of course it was a breakneck schedule because we started dropping titles and replacing them with horror. *The Crypt of Terror* got its own book—we took *Crime Patrol* and turned it into *The Crypt of Terror*—and because there was a little bit of noise from the wholesalers we took the word "terror" out and turned it into *Tales from the Crypt*, which turned out to be fortuitous for the future of the Gaines family. [laughter] Then Bill introduced me to science fiction, which I had never read—he said, "Here, take these home," and I read the *Astounding Science Fiction* books edited by John Campbell. I first ran into Ray Bradbury and all the great science fiction writers of the early 1950s.

GG: Harry Harrison claims to have pitched Bill on the idea of doing science fiction comics.

Feldstein: It's very possible. I know Bill was pitching me, and so we started to do science fiction. We'd sit and plot these things, and I was just fascinated by it. And we'd get into long discussions about time travel and these reverses. For example, if you decide to go back and save the Lusitania, who says you aren't the guy that caused the problem in the first place? So you actually sunk it by coming back. Then we got into other things, the moebius strip thing, and all that. I just loved the science fiction. And then inadvertently, Bill sold me on a plot that I didn't know was Ray Bradbury's, or it was close. I did the story, and I forget which one it was, and then Bradbury wrote to us.

GG: I think it was "Home to Stay" where you combine two of his plots.

Feldstein: Really? You guys know more about my life than I do, and certainly more about my work than I do.

GG: Bill somehow, or you, took the two plots and combined them.

Feldstein: Well, it would have been Bill and I plotting together, and me writing it.

GG: It was a combination of a Bradbury story called "Kaleidoscope" and "The Rocket Man." And they were both similar themes about a spaceman going up and not coming back.

Feldstein: Bradbury wrote to us and said, "Hey, you guys neglected to pay me my royalty." And we wrote back, "We've been trying to get in touch with you." [laughs] And Bill, who was always a shrewd businessman, said, "I'll pay you—it was only $25 to do the adaptation—can we adapt any more?" And Bradbury said, "Okay." This became the love of my life, adapting Ray Bradbury into comics. I did *The Martian Chronicles*, *Golden Apples of the Sun*, and for the horror I was doing *The Dark Carnival*. And I just loved it. That was where I think my writing really started to improve, because I was immersed in his writing—much to the detriment of the artists. The old joke was that I got to write such heavy captions and balloons that all the characters had to be drawn with a hunchback. [laughter]

April 19, 1952

The Editor
WEIRD-FANTASY
E.C.Publishing Co. Inc.
225 Lafayette
New York 12, New York

Dear Sir:

Just a note to remind you of an oversight. You have not as yet sent on the check for $50.00 to cover the use of secondary rights on my two stories THE ROCKET MAN and KALEIDOSCOPE which appeared in your WEIRD-FANTASY May-June'52.#13,with the cover-all title of HOME TO STAY. I feel this was probably overlooked in the general confusion of office-work, and look forward to your payment in the near future. My very best wishes to you.

Yours cordially,
Ray Bradbury

Ray Bradbury
10750 Clarkson Rd.
Los Angeles 64, Calif.

P.S. Have you ever considered doing an entire issue of your magazine based on my stories in DARK CARNIVAL, or my other two books THE ILLUSTRATED MAN and THE MARTIAN CHRONICLES? I'd be very interested in discussing this with you for some future issue. I think we could do an outstanding job here. May I hear from you? If you wish, I could send copies of my books on for perusal. R.B.

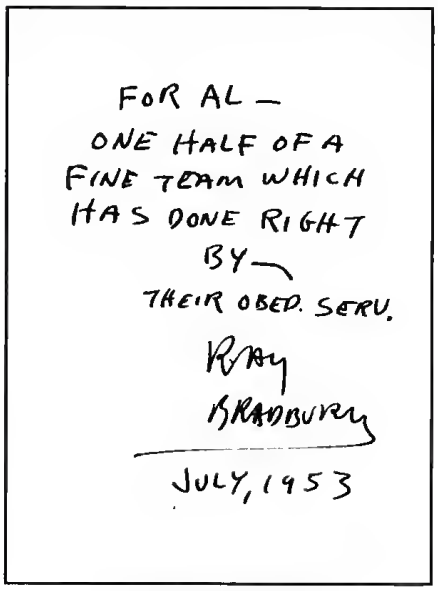
Bradbury's original letter to EC.

GG: Do you remember what process you used for breaking the Bradbury stories down?

Feldstein: I would read the story completely and try to get as much of the dialogue as possible, and try to skip some of his really heavy flowery discussion and get the feeling. And I may have sometimes started a couple of paragraphs into the story and come back just to get a good splash page introduction. I took out some of the stuff, not enough that he would get upset. As matter of fact, he sent me some of his books at the time, and signed them to me. I did enough of those stories that they were able to put out some paperbacks. I've never met Bradbury; someday I'd like to meet him.

GG: He doesn't fly evidently. That's the irony of it.

Feldstein: I was so happy when *Fahrenheit 451* was done as a screenplay, and I almost fell out of my seat: in the book burning scene, there was *MAD*, one of the paperbacks being burned. He was my idol as a writer and I kind of aped him. See, I was



Collection of Al Feldstein.

never a writer. Okay, I was never an editor either. Serendipity.

GG: You must have been something because it all worked.

Feldstein: I wasn't trained; I wasn't that good a student in English. I don't know, it just came naturally.

GG: Well, you obviously had a sense of how it all fit together.

Feldstein: Are we taping? I want you to get those nice words you're saying.

GG: The Bradbury stuff is definitely a high point for EC, and also of comics in general. But oddly enough, if you go by the letter pages, some of the readers would write in and say, "Look, I didn't get that Bradbury story, I don't understand this. I don't like this."

Feldstein: Well, you know Bradbury; it's all mood, and the readers weren't used to that. I remember we did a story from *The Dark Carnivol* where the punchline was, "then some idiot turned on the lights." And we sat there and said let's do something in reverse, and we came up with this plot about blind people.

GG: "Blind Alleys."

Feldstein: Yeah, where some idiot turned *off* the light. And he was being chased by the dogs and was going down this alley and in the walls were razor blades. My teeth were on edge when I wrote that.

GG: But why do you think some of the readers didn't get the stories? Were they just too young to pick up on—

Feldstein: Well, a lot of them didn't have real heavy plot. Bradbury was a mood writer. He would give you a great feeling of what was going on and there were some character delineations and things, but he didn't always have snap endings. The readers were used to that kind of "whack 'em" snap ending. So when we did these arty ones, like *I, Rocket* or *The One Who Waits?*, whatever, some of them were just so wordy the readers couldn't get them.

GG: One of my favorites is *The Flying Machine*. Krigstein's incredibly delicate art is just perfect for that story.

Feldstein: Krigstein was an extremely talented guy, and I think that had EC lasted he would have cracked whole new ground in comics, because Krigstein was a visualist, better than I was. There were many things wrong with the system in which I did my writing. I did the breakdown and I kept it simple. I didn't do any of those S.M. Iger-type crazy panel breaks. [laughs] I would write a story and that would be it. I gave Krigstein a story one day, which was a six pager I had written called "Master Race." I gave it to him and said, "Hey, here's your next job." Because I always had a job ready for every artist. When they came in with a finished job, the next job was always ready. I always tried to do that. And they got paid the same day they brought in their artwork, which was unheard of in comic books at the time. And he went home and called me and said, "Hey, listen, this is a good story, can I make it into eight pages?" [laughter] I said, "Are you out of your goddamn mind? I need a six-pager, it's a six-pager!" He said,

"Well, now you gotta write a new six-page story." [laughter] I said, "All right, Bernie, let me see what you have in mind." So he broke this thing down. He cut up the type and he pasted it down onto new boards, and put in these kind of "stop action" panels and things like that. He really improved the story. The story was good, but he improved the art end of the story so much that I thought we were really breaking new ground. He was right in the end.

GG: From all evidence, it seems like "Master Race" was originally slotted for *Crime SuspenStories* #26, because if you look at the cover, it's got the subway train with the guy falling off the platform.

Feldstein: Yeah, right. Oh, and what'd we do?

GG: You put it in *Impoct* #1, so you must have held it over.

Feldstein: Well, either that or Krigstein screwed it up so we couldn't fit it in, because of his turning it into an eight-pager. These are details it's very difficult for me to remember. Yes, that's right, I think the cover didn't have anything to do with any of the stories inside. Things were a little hectic in those days anyway.

GG: You did some stories in the Pre-Trend days with Johnny Craig and yourself and signed them—

Feldstein: F.C. Aljohn. That's Feldstein, Craig, Al, John.

GG: Who wrote the stories?

Feldstein: They may have been from scripts, I'm not sure. I can't answer that. I know Johnny didn't write them—if they were in the early days then Bill was using scriptwriters. That was an ill-fated but adventurous and ambitious experiment to try and get Johnny Craig some more money without hurting me. Because I could turn out a certain number of pages a day, and Johnny was a lot slower, Johnny was always slow. I don't think I was really happy with the arrangement. I'll tell you what we used to do, we used to do a page or so a day. And then we'd work out with weights, to get ourselves in shape. [laughter] And we'd go home on the subway all smelly because we didn't have a place to shower. It was bad. Johnny and I worked together and we were trying to improve both of our incomes. But I think mine suffered a little bit and his improved a little. I don't think it was as efficient as we thought it might be and we gave it up. Probably did it for six months, or ten months.

GG: When you started at EC, there were some artists that were held over from the M.C. Gaines era and that even continued on for a while.

Feldstein: I think Ingels was one, Johnny was one.

GG: But also people like H. Kiefer, Lee J. Ames, Ann Brewster.

Feldstein: I don't remember these people.

GG: Shelly Moldoff was one. He was doing *Moon Girl.*

Feldstein: Oh, yeah. It wasn't changed. When I came to work for Bill, *Moon Girl* was still being published and it didn't get changed until we decided—he decided—that we should change it to a romance book; it wasn't doing that well. And we named it A *Moon, o Girl...Romonce*, which I wasn't all that thrilled with when I came up with that title. Talking about romance, I have to point out that Bill and I got together and the whole thing was one big game. It really was. Except for the fact that I had to earn a living, had to pay my rent, it was a joke. The whole thing was a game. *Tales from the Crypt* started as a game. It was *all* a game, all the time. We were just having a good time.

GG: Well, he's made the remark many times that he was actually just kind of playing at being publisher, just to see if he could—

Feldstein: Well, he was. He didn't need it. It was really something to occupy his time. He did it to get some capital in the beginning, and then resurrection capital after the debacle of the Senate investigations put him out of business, all but *MAD.*

GG: Do you remember how the various people were phased out?

Feldstein: No. I didn't know them. I probably didn't want to know them. I probably felt like an interloper, an intruder, you know?

GG: But little by little they were kind of weeded out, and some stayed.

Feldstein: Shelly Moldoff went when *Moon Girl* went. And some stayed that we could use. I don't remember who did the evaluating. It might have been me.

GG: One thing that's interesting is if you look at Ingels's Pre-Trend art, it's really not that good, so—

Feldstein: No, he wasn't—when he was trying to do straight comic art, he was bad, like I was bad, [laughs] but in his own way.

GG: So the question becomes if his art wasn't so great, how is it that he stayed? You know what I'm saying?

Feldstein: I guess Bill didn't want to shake the tree because he didn't know enough. Maybe Sol Cohen was the guy that kept these people on.

GG: You did a story with John Alton, "Case Number 318: Murder," *Crime Potrol* #15.

Feldstein: I think I finished that, after he left or something. I don't know. I don't think it was a voluntary action. [laughter] You know, being one of the in-house artists—Johnny being the other one—we just did everything, any problem that came up. Bill was fiercely loyal to everybody. Unless there was a definite reason to get rid of somebody, he would give them a chance. And it may very well be that Ingels needed some help and Bill just kept him on. Of course, he found his niche in horror.

GG: What can you tell me about *The K.O. Punch?*

Feldstein: This was probably published by us, or packaged, for the [Columbia] University Press by Bill's uncle. The other Gaines, David Gaines. Harvey did one of these.

GG: Yeah, he did *Lucky Fights It Through.*

Feldstein: I don't know why I did this splash.

GG: Do you have any idea who did the interior? The name George Roussos has been suggested.

Feldstein: Good idea. Why did I do the splash? [looks at page]

GG: Maybe you redid it because these figures down here don't look like you. So maybe you fixed this. The boxers weren't dynamic enough, or something.

Feldstein: Maybe I just inked it. This is really a mystery. Why I did this one page I don't know. I know I remember doing this page. It's a little stiff, maybe they weren't happy with the splash and Bill gave it to me to do. Or it may have been that I did the pencils to finish this.

GG: It seems more logical that you just punched up the splash a little.

Feldstein: How? I mean, the drawing looks bad enough to be mine, anatomically. And yet, the effects are the kind of thing that I do; especially the effect with the light. Which the colorist here didn't understand, and Marie Severin understood perfectly.

GG: There's a story you did in *Adventures Into The Unknown* #3, which oddly enough is kind of a warm up . . .

Feldstein: For the horror. ["The Creekmore Curse."] When did I do that?

GG: This is February/March 1949, so it's kind of late.

Feldstein: I was a freelancer and I was doing anything I could to make a buck, for anybody who would give me a job.

GG: Do you remember how you got that?

Feldstein: This particular job? No.

GG: Richard Hughes is the editor on these things, I presume he wrote the story.

Feldstein: I have no idea.

GG: This is sort of a supernatural ghost story, but it looks like your art for the EC horror stuff.

Feldstein: Well, yeah. Look at the size of that girl's head for her body; how did I let that go by? [page 5, upper left panel] I must have been batting this stuff out. But, you know, its got some good drawing in it, some good swipes; the cars and things. I guess Hughes must have given the script to me and this was probably just before I went to





from "The Creekmore Curse"

Bill full time. Maybe I was doing this while I was doing *Going Steody With Peggy*, because *Going Steody With Peggy* wouldn't have paid me enougb money to live on. So after I had a contract with Bill in the early days, in the beginning I probably was still freelancing for other people.

GG: Do you think there's any chance that you could have showed that to Bill?

Feldstein: No, I think I showed him *Sunny* and *Junior* because he was looking for a teenage book. And he admitted that he loved the "headlight" art. You can see why I probably welcomed being able to join Bill's organization and work exclusively for them, because I'd had enough of driving around going to see publishing houses for work, getting a job, delivering it, don't call me, I'll call you kind of stuff. I welcomed being in a place where I was supplied full-time work. When *Peggy* went down, being happy in that I could do western stuff, crime stuff, whatever.

GG: In the indicia to this *Adventures Into The Unknown*, there's a guy . . .

Feldstein: Frederick Iger. Nothing to do with Jerry Iger. I don't think he was any kind of relation, because I think I asked Hughes at the time.

GG: Shelly Moldoff claims to bave pitched Bill on the idea of doing a horror comic.

Feldstein: I'm not sure whether he pitched him on doing a horror comic or doing a supernatural comic. When was that that he pitched him? Because *Adventures Into The Unknown* is supernatural.

GG: It certainly is. He pitched him sometime before March of '48 because he has a page from his work journal where he listed who wrote the stories and who drew them and all that. And he tells the story of pitching Bill on it and Bill says, "Hey, what a great idea," and Shelly evidently wanted to have some kind of royalty and so they generated a contract through Dave Alterbaum, who was Bill's attorney at the time.

Feldstein: Really? About the same time that I was generating this *Peggy* contract?

GG: I guess so. February or March '48.

Feldstein: Whose worksheet is this?

GG: That's Moldoff's. He packaged the book, so be drew a story, he bired Dick Kraus who was a Fawcett writer . . .

Feldstein: Wait a while, was this *Toles of the Supernoturol*?

GG: It was supposed to be *Toles of the Supernoturol*; it was the book that Bill agreed to do evidently. And the interesting thing is these titles were later published, like "Zombie Terror" was published in *Moon Girl* #5, and "Hanged Man's Revenge" was publisbed in *Crime Potrol* #12.

Feldstein: Gee, I did not know this. Isn't that interesting.

GG: All these stories appear. So I mean, it's not like something he made up. The only thing we can't quite figure out is Craig did a cover and they paid him and everything, but we can't quite figure out what cover that might bave been, if Bill used it at some point.

Feldstein: It might have been that the cover had never been used.

GG: But then the question is where would the cover be? Because Bill saved everything.

Feldstein: I bave absolutely no idea. Could it possibly have been used in *Crime Potrol* or *Wor Agoinst Crime*, earlier?

GG: I think it might have been used on *Crime Potrol* #16. That cover has a supernatural look.

Feldstein: Was it a Craig cover?

GG: It was a Craig cover.

Feldstein: It would probably be a publication somewhere around July of '48.

GG: It could have been later because he might have held it for a while. The story Shelly tells is he signed the contract and then he kept calling Bill back and saying, "What's going on with *Toles of the Supernoturol,*" and Bill would go like, "Yeah, we're getting to it." And sort of put him off for a while, and eventually the other stuff came out like *Toles from The Crypt* and all that. There must be more to the story than that, though.

Feldstein: Yeah. The otber thing that I wonder about is, in '48 how much was Bill in control and bow much was Sol Cohen in control? Because Bill was just learning to become a publisher then; he was coming in part-time. I think he was still in college. Maybe Leader News put a kibosh on it, because they were his distributor. Why he decided to go ahead when I decided to push him on horror, I don't know. I don't know wby he changed his mind. I think Shelly Moldoff might have been mistaken about who he was really dealing with. You got a date on the old man's death?

GG: It was in the summer of '47, I don't know the exact date.

Feldstein: Bill was still going to college, and Cohen was running this thing, and Cohen got me down about the same time. Bill would come in and sit at the desk and Sol would make all the decisions, and be advising him. It wasn't until I was there and Bill and I decided to make our own decisions that Sol got disgusted with us. But this is all new to me and I don't bave any knowledge about this. I don't know why; who started it, why it was done, and certainly Moldoff needs to have some credit for at least sticking the germ of a thought into Bill's mind. I was aware of these stories being buried into tbese other things because I saw them when I first started working. I wisb to heck I could pin down the *Peggy* contract date. I wonder if I still have that in my strongbox in town. I don't know, I'll take a look. I think we actually tore up the contract.

GG: Shelly doesn't have his contract which would be interesting because that would pin it down exactly, but he has the date started: March 1948. He assigned it out and took a month or two to get it together.

Feldstein: Who wrote these?

GG: Dick Kraus.

Feldstein: [reads Moldoff's journal] Gardner Fox did the text. Who's Stan?

GG: I don't know, I have to call Shelly and ask him. ["Stan" is Shelly Moldoff's brother]

Feldstein: Oh, the other text. Craig did the cover. Wroten did the lettering, tbat's interesting.

GG: He also writes down here for #2, he says "Graham Ingels would be great!"

Feldstein: Of course, you know, we don't know whether any of this is later additions. There's no way of proving when he wrote "Graham Ingels would be great." Why is this handwriting and that's printed? Very interesting. [see page 68]

GG: And then there's one story, "The Hanged Man's Revenge" that he assigned to Craig but in the event I think Larsen actually did the work. He was very slow so we figure he bailed out of it and then they gave it to Larsen.

Feldstein: Craig did "Zombie Terror."

GG: Yeah, he did, and that came out.

Feldstein: Craig was getting $30 a page? Oh, that's the total cost. Oh, my God, you're kidding. But look at this, $6 a page for art? Moldoff took? $6 a page was the going rate on art? My God, I was getting better than that from *Sunny* and *Junior*.

GG: Well, Wroten's getting $2 a page or something for lettering.

Feldstein: Yeah, but then of course you could buy a lot of things. A car was like 500 bucks. That's pretty interesting. Well, I never claimed that this was an original idea, it was just that I thought we ought to do something in the way of horror. But I never thought about supernatural; the gothic horror thing is what I wanted to do.

GG: Some of the early stories, though, say "An Adventure Into The Supernatural," and then the next one would say "Adventure Into Terror," so that migbt have been Bill's idea.

Feldstein: Probably mine; I wrote it.

GG: I didn't want to try to put you on the spot, I just was asking for some kind of insight.

Feldstein: No, no, no; it's something that Bill never told me about.

GG: I wish that he were alive so I could call him . . .

Feldstein: . . . and ask him, "Why didn't you publish it? Why did you bury it into these other books?" At the same time that I was doing westerns and *Saddle Justice* and *Gunfighter* and my crime stuff. What was my first piece of art in *Crime Patrol*?

GG: That would have been #9, Winter '48.

Feldstein: See, I was after this. I didn't know Moldoff at the time. I don't know what happened. I don't know whether Sol Cohen and Frank D. Lee were very cautious and very frightened of upsetting distributors and wholesalers, and it may have been that Bill was interested in trying this thing and they talked him out of it and so he dumped out, and buried the art and let it go. And not until he really got into control of the company and no longer was subservient or frightened of these hangovers of his father's business—I'm only presuming because I have no knowledge—that he decided to do it again with me.

GG: I presume that you brought Jack Kamen into EC?

Feldstein: Yes, I did. Jack had been working at Iger and he finally decided to freelance a long time after I did. I guess he saw I was doing okay, because I bought a house in Merrick, Long Island. He was at Rockville Center, which is a couple towns away. We always were friendly, and he showed up at EC and I gave him a job immediately because I knew he was a good artist. Same with Reed Crandall, because he was at Iger; that's how I knew of him. I don't know what year Kamen showed up, we'd have to go and look for it.

GG: I think it was after the New Trend began.

Feldstein: Oh, then we were already set in the horror. Because he walked in and I knew what his limitations were and so Bill and I had to kind of contrast his style with the kind of thing we would write. So we would have a perfectly lovely wife who's being browbeaten by her husband for neatness finally cutting this guy up into 32 tiny pieces and labeling every jar and that was neat. And I think we were talking about a place for everything and everything in it's place. Something my mother used to tell me. I kicked that into the story and so she would be sitting there whimpering in the last scene saying, a place for everything and everything in its place, the lung and the liver and the kidney in a bottle, with a label. [laughter]

GG: Your artwork has a little bit of a film noir, maybe an art deco, kind of a quality. How influenced were you by those kinds of films, or film techniques?

Feldstein: Foreign films and things like that?

GG: Well, not foreign films, but things like Hitchcock's *Spellbound*, or *DOA*.

Feldstein: I don't personally feel an emotional connection between them.

GG: Then what about just film techniques in general? I mean, that became comic book language to use two-shots and cutaways and things like that.

Feldstein: If I did it, it was unconscious. I really have no connection here with any influence from film. Although, you know, the comic book technique of changing shots and doing up views and down views certainly was begun in the movies, long before the post-war comics. So if I was influenced by it, it was unconscious and I was not aware of it.

GG: Once the New Trend titles started, were you writing and drawing all your own stories? Like in the first *Vault of Horror*, for instance, there's a story called "Terror Train." That was yours?

Feldstein: Yeah, I was writing and drawing my own stories even before the three horror books and the science fiction. I was writing all my own stories even in the love stuff. I had come to Bill and said, listen, I'd like to make some more money and let me write my own stories because I can write as well as whoever they were using at the time. So I had done my own western stories and I would write them and I guess that's where I developed the technique of writing right



on the board. I also know that I wrote—I did some stuff from scriptwriters—but I think that I was moving into writing my own stuff prior to "Terror Train" and the first Crypt Keeper.

GG: I want to ask about a story called "The Strange Couple." [*Vault of Horror* #14]

Feldstein: Wasn't that the one where the traveler stays with them, and she says her husband's a vampire and he tells him his wife is a ghoul. It turns out she's the vampire and he's the ghoul. I'll tell you an interesting story about that story. That was a straight original. That was in the early days when Bill wasn't doing as much reading, and I don't know whether it was my story or whether it was both of our stories.

GG: It says, "Script and art by Feldstein."

Feldstein: I guess maybe I plotted it myself, because I wouldn't have done that if I had written it with Bill. But there was—I wish I knew the name of the guy, it may have been Theodore Sturgeon, does that name sound familiar?

GG: Yeah, the science fiction author.

Feldstein: There was an adult course in short story writing run by him, at College of the City of New York downtown, or at NYU, I don't remember. And Sturgeon was running this thing, and Bill and I decided we were going to take this course. We figured it would help us in writing, plotting and things like that. So we went to this course and he was talking about how he writes, basics, blah-blah, and we were assigned to do a short story, and we asked if we could collaborate. I mean, each student was supposed to write a short story, and so he said "Sure." We told him we were collaborators, that we worked together, so we went back and we typed up in text form "The Strange Couple." We brought it in, and Sturgeon went crazy; he loved it, and that was kind of an ego thing, so we felt we didn't need the goddamn course.

GG: That's never come up before.

Feldstein: No, it hasn't, huh? See, I can remember some stories that Bill hasn't talked about. I don't even think we finished the class. I think we then told him what we did, and he said, "It isn't fair that you guys are professionals and this is a course for amateurs." But we thought we'd learn something, and we did. It was a good course. I remember sitting and turning this thing into text. Bill would sit at his desk and he'd have this board that he'd pull out and a typewriter. I would sit in the chair next to it and that's how we did everything that needed to be typed. He was the typist; I was not a typist at that time, so he would type it. You know, I have great images of him and I typing letter pages. I would kind of dictate and he would put it in, and I remember him doing that story. I think it was one afternoon after I had finished my regular work, before we were going to that class, we kind of dashed it out. It had already been published, or was going into publication, when we wrote it for the course. We just picked one of the stories we'd recently done, and we did it just for the course. So it was like a *fait accompli*, we didn't create it just for this course. I think the whole thing was written in like a page and a half or two pages. It was kind of a fast precis of an outline. But I remember the collaboration with Bill on the typewriter and this same construction occurred when Bill would, instead of being on the typewriter, would have his little springboards, and I would be sitting there thinking about it. "Okay, this is interesting, can I make a story out of this; do enough fill, whatever?" I was shocked when I read some of his interviews later on that he was in such pain trying to convince me to do a story from a plot, and I was just doing my thing: would it work? Would it work well? Would it lend itself to writing it and visualizing it? You know, for the artist to illustrate. So we had different, I think, approaches. You would have a couple of sentence springboard and . . .

GG: The springboard was typed?

Feldstein: They were written in pencil, little pieces of paper all written at his bedside while he was reading, I guess. They were very simple. I was aware, after a while, the

essence of the stories, and would try and make sure that we went away from it, or combined it with something entirely different, or created a third birth out of the parenthood of the first two ideas. At least I tried when I was aware of it. Oh God, we used to have so much fun. I'll tell you something. I never thought we were doing anything worthwhile. I mean, we were just into playing, you know. It was all a big inside joke to me, and we were having a good time. I was very fortunate to make a living doing something as enjoyable as what I was doing. And you guys, with your detail and everything like that, have kind of given me a look at this stuff again, and I still remember that what I was doing was just making a buck. It's interesting that it has gotten as much lauding or whatever the word is. I'm reading this and it's kind of simple-minded stuff. It ain't great literature, certainly.

GG: What was the atmosphere around the EC offices? I know there were a lot of practical jokes going on.

Feldstein: Oh, God. See, this was a game to Bill. I remember he used to show me his bank books. He had five or six bank books with the maximum that you were allowed in the bank at the time. And he was getting like 3%, 2%, so he had an income. You know, in those days an income of $40,000 or $30,000 was a big income. So this was a game to him. He just had something to do; he was going to publish. And I don't know whether psychologically he set out to do everything his father would have disapproved of, but that's what happened. But as far as the office was concerned it was wild. We used to have rubber cement thinner, which was a very flammable fluid that you would pour into the rubber cement when it started to get thick. We used to stick our finger in it, light it, and our finger would be on fire and you wouldn't feel it because it was burning the fluid and not your finger. In fact, I think they still use that kind of stuff with fire eaters and things like that. You don't burn yourself. So we decided we were going to pull a practical joke on Bill. Johnny and I were in the same art room, we had two boards in there, and this was the Aljohn period, or beyond. That was right next to Bill's office and we were separated by a half wall, wood paneling and translucent glass. You could hardly see through it; it was like mottled with little designs, you could just see a shadow that he was coming. So we poured this little pool of stuff at the base of the doorway from his office to the art room, and I yelled, "Hey, Bill, can you come in here for a minute?" And John lit a match and we were going to have him open the door and have these flames shoot up. That's all we wanted, was just to scare the shit out of him. And he walked in naively, walks in and we drop this thing and his foot goes down in the pool and skids out from under him and he's lying in these flames. He's laughing, and we're rolling around on top of him, putting it out. I mean, he didn't get burned or anything, but it was really scary for a minute. A backfired practical joke. That's one of the things I remember. Another thing is Bill had this huge desk in this huge room that was his office. We were in the art room. Bill would leave; sometimes I was trying to make more money and I would stay later than Bill did. I would stay later with Johnny, especially during the F.C. Aljohn period. And the weightlifting. [laughter] You know, there's a typewriter slide on some desks that would come out? It was a board that came out and you could put your typewriter on it, and then there were drawers. So this slide, he had a schedule on there he used to Scotch tape on, I don't know, check-ups, whatever it was. Publication date, press dates, whatever. So we knew that he checked on that; every morning he'd pull that out and look at it, so we used to paste over that chapter thirteen of this porno strip we were doing. Johnny and I would do these outlandish porno plots, much like the little blue books that I remember when I was a kid.

GG: Like Tijuana Bibles and things like that?

Feldstein: Well, I don't know what they call them, but I remember Alley Oop, and Popeye, and Dick Tracy were porno blue books. So we would do this for him, his own personal porno book. Of course, there were the notorious Christmas parties where we would spend a day or two before locked up in rooms doing all kinds of outlandish themes for the Christmas parties, making takeoffs of EC covers and drawing them. It was fun. The Christmas parties were fun. You could see his trend of trying to work a family kind of thing, where he was El Patron, you know, and he would dole out these bonuses at Christmas. Everybody was working on a freelance basis, so nobody was on salary. They'd come to the party and he'd call out, and there'd be these envelopes, and everybody would run over and look in and there would be generous bonuses. Everybody seemed to be delightfully happy, and they became very popular. And this was pre-*MAD* even. Later on, of course, he took the guys on trips—that was the *MAD* bonus thing. Beside checks; he would also have a Christmas party for *MAD* and give checks.

GG: Sometimes Bill used to give out, rather than money, presents.

Feldstein: That was in the beginning.

GG: Harvey Kurtzman in particular really rankled against that. He felt, "I can buy a movie camera, but I just need the extra dough because I can use it."

Feldstein: Well, I never felt that way; I just thought it was very kind of him. I got a 35 mm camera that I never would have bought for myself. I got a watch, a very nice watch which I still have, which is engraved on the back, "Time is Money." [laughter] And I think it's dated 1948, the first Christmas party. I don't know, it was everybody according to his needs. And I was making my money doing the work, so a bonus gift of something I wouldn't indulge myself in was welcome. And he also did both. He did gifts and checks; I guess he was trying to please everybody. I remember getting a gold cigarette lighter/lead pencil that I treasure. You flip the lighter—I smoked in those days—and it was a big lead pencil.

GG: Let's play the EC name game. I'll throw out a name and you say whatever comes off the top of your head, an anecdote or personality trait or whatever. Jack Davis.

Feldstein: The consummate Southerner, the consummate farmboy. You know, "Aw, gee, gosh." He was just great. I don't think that he really enjoyed doing horror stuff, but he did it well. Because I think he had a Baptist—I don't know if was Baptist or not—but that particular upbringing from Atlanta where he came from. But he did his work. He was a consummate professional too, besides being a consummate farmboy. You gave him a job and he did it, and he did it well. He never complained, even though personally he didn't like what he was doing. Certainly we got to a point in the horror trend when everybody was kinda getting uncomfortable with it, 'cause we were kinda like stretching. It was much like entertainment today. Somebody does a car chase, Steve McQueen in *Bullitt*. And now they've developed car chases with 35 crashes and pedestrians running out of the way to keep from getting killed. Everything has to be worse and outdo the previous, and you get into that trap. We got into the trap in the horror and did the same thing.

GG: Will Elder.

Feldstein: Will Elder, the consummate joker. Will Elder only worked for me in *Panic*. Oh wait, he worked for me with Johnny Severin in the science fiction books.

GG: Bradbury adaptations, and he did a handful of horror stories.

Feldstein: I remember Bill, as I said, when his name was Wolf Eisenberg at Music and Art and I saw his work that he was doing for Harvey and I thought he was great. I was *very* impressed with him when Harvey started to do the slick *MAD* before I took it over. In fact, he worked for me before Harvey said, "No, you're working with me," in *Trump*, for one ad satire I did; I think it was in #29. "Pabst."

GG: Johnny Craig.

Feldstein: I always admired Johnny's work. I thought he was an excellent artist. I've had discussions where people have said, "You're out of your mind, your work was much more attractive than Johnny's and much more inventive and creative." But personally, he was the ultimate comic artist as far as I was concerned because it was so neatly, crisply done, and yet done well. I had bad drawing, Johnny didn't. [laughter] But he was slow; he was so slow. I told you we did the F.C. Aljohn stuff to generate some more income for him. And I know that Bill gave him the *Vault of Horror* editorship so he'd get the title "editor" and get an editor's fee, even though he only did the lead story, and Bill and I used to write the other stories. He would plot the lead story with Bill and then write it and do it, and that's about all he could do in like two months. [laughs] It was frightening. Meantime I was doing lead stories, science fiction covers, and plotting and writing a

lot of stuff with Bill. But I thought he was a fine artist, and I have since reexamined that and seen that I had kind of strange priorities. I guess I was intimidated by fine craftsmen that did anatomy well. I guess that's why I respected him.

GG: Wallace Wood.

Feldstein: Wally made me uncomfortable a lot of the time. He was like a lit firecracker. I would be afraid when he might explode. But he was talented, extremely talented. He did the science fiction stuff so great. Gadgets and stuff. All that stuff in the background, little wheels and pipes and things that you now see stuck on the bottoms of these models that they use in the new science fiction movies. Did you ever look at some of those things with all those pipes and barrels and reflectors and all kinds of junk out there; what's the function of all that stuff? Well, it looks good. Wally did interiors, spaceship interiors with all this gadgetry that looked good. He was very good at that, and of course he did a great female. I think he invented the bottomless T-shirt because that's the first time I ever saw it. When I see people wear them now on TV and in the movies, you know the bottomless T-shirt that just hangs over the breasts? Well, he drew that long before I ever saw one.

GG: He knew what he wanted to see.

Feldstein: [laughs] Yeah, I guess so.

GG: What would Wally do; did be ever lose his temper?

Feldstein: Yeah, he had a temper. He never really lost it totally, but I always sensed that there was this undercurrent. I don't think he liked me. But at the same time we got along, and be did what I wanted him to do. I ran into real problems when we started going on trips in the early *MAD* days. In the Virgin Islands he got arrested for being drunk, and I knew he had a liquor problem. Tatjana, his wife, was a good influence on him and kept him in tow, and he did make his deadlines. There were other guys I bad that I would be worried about making deadlines; I used to lie to tbem about when a piece was due. [laughs] Like Graham.

GG: We might as well do Graham Ingels.

Feldstein: Well, Graham, of course, I *knew* had an alcohol problem, and Graham, too, was kind of an angry, broiling under the surface person that I was kind of cautious with. I never really got close to him, because first of all I was doing the stories for him and editing, and I never wanted to get so close that it would affect my judgement. Graham would disappear and the deadline would pass, and we would be frantically calling, "Where are you?" His wife would answer and say she doesn't know where he is, when I knew damn well he was probably lying in his bed drunk, or wbatever. So it got to the point where we used to give him deadlines that were like a week to ten days ahead of the real deadline, so he'd feel guilty enough coming in three days late, and it was early. [laughs]

GG: Harvey Kurtzman.

Feldstein: [pauses for reflection] Kurtzman was a talent, a real talent. It's an interesting thing. Harvey came into his own at EC, and there was an atmosphere between Bill, Jobnny, me, and Harvey of a creative kind of consciousness which developed into a kind of undercurrent rivalry. And I think Harvey did his best work under this kind of pressure, where we would pressure him. "C'mon, that's a stupid thing to do." He wanted a new book, what would he call it? I suggested let's call it "EC's MAD MAG" because that's what the Crypt Keeper used to say, "welcome to EC's MAD MAG." And he would say, "Well, *MAD* sounds better than 'EC's MAD MAG.'" And that was it. But we would do a lot of brainstorming. I remember when I used to go home, when Bill was no longer driving to Brooklyn, when he had his apartment in New York, and Harvey and I would go down to the Independent Subway—he would go uptown, I would go downtown. We would walk from 225 Lafayette to Houston Street and we would chat. And then Bill and I first suggested this third book that he needed to do for income, and that it be a humor book. So he decided to do funny stories based on the current things we were publishing. If you examine the first, second, and maybe tbird issue of *MAD*, they were just funny science fiction, funny crime story, funny horror story, funny romance story, whatever had to do with what we were publishing. And I remember walking to the subway with him and chastising him and saying, "This is a cute satire and it's great, but you're limiting your scope. Why don't you go out into Americana, and certainly do comic strips rather than just the comic books. And do supermarkets and movies and television." He was responding to a kind of creative atmosphere within the publishing company, and I think he did his best there because Harvey had a tendency to become almost over-creative, to a point beyond practicality as a business. One of the reasons why I was a good editor of *MAD* was that I was also very practical in terms of respecting deadlines, in terms of not doing anything beyond the scope of the reader. Notwithstanding the Bradbury adaptations. [laughter] And doing things tbat I knew were legal from a journalistic criticism point of view, where I wouldn't get sued for libel or slander. And Harvey was more esoteric. If he wanted to do a submarine story, he bad to know every god damn detail about the submarine, and I was writing rocketship stories and I never went down to see a rocketship. [laughter] But I had great respect for Harvey and I was sad to see him leave. There's a story that I have told that at one point, after *Trump* and after *Humbug*—I think he was doing something called *Help!*—I said to Bill, "He's really falling on his face a lot. He was so much better when he was under our kind of friendly control, or friendly advice. You know, *MAD*'s done well, and it would be great to have another publication." Bill was only publishing *MAD*. I said, "If we could get Harvey to do his book as an EC book, and come back into our fold, we could kind of advise him, and help him with production." And also keep him from his excesses because he wasn't making deadlines. That's why Jaffee came back and the rest, because they found it hard to work. Only Bill Elder remained staunchly loyal to Harvey; I could not get Bill to do any work for *MAD*. So we had a session. I called up Harvey and said, "Let's meet." So they were very cautious and wary, because Harvey and Bill had left on unhappy terms.

GG: Who came to the meeting?

Feldstein: Harvey and Harry Chester; Chester was like his business manager.



Feldstein takes over MAD, 1956.

Harry Chester was somebody from Music and Art also, but he was more of a crafts person and I think he also used to do production; layouts and things. But he became Harvey's production man, and also his business adviser. So we had this meeting in a restaurant; I don't remember the name of the place. They came, and Bill and I came, and we proposed to him, "Look, you're financially in difficulty, you're not doing well." I don't think they even had a very good distributor. We had hooked up with Independent News Company, which at that time was a very strong distributor. We offered him to come back into the fold and publish the "adult" *MAD,* if you would. Something a little more along the lines of *Trump,* but not as lush, not as expensive. Bill was willing because I was pushing Bill. I thought, I'd like to be like Lever Bros., not only one bar of soap, but thirty. I was ambitious to make a lot of money, to be a big shot in a big company of great creative products. Bill was happier to just plod along with *MAD.* He had had his burn with the EC stuff, and certainly with the investigation of the crime comics. So he was no longer interested in expanding. He had *MAD,* it was doing well, he sold it early on so he no longer had the drive.

GG: Which in retrospect was a big mistake.

Feldstein: Oh, it was a big mistake for him; great for me, and I'll tell you about that. Because that was what made me—as he used to go around and brag—the highest-paid editor in the world. I'll tell you how that happened. Anyway, so we met. We made the pitch and they said they'd let us know, and then they said no. Harvey was too afraid that he would be—I don't know what. Harry Chester was not for it at all. Harry was very suspicious, and I don't know why. I was there with the best of intentions, and I'm sure Bill was too, although maybe Bill had other plans in his head. But I thought it would be great to get the one—I was never worried about *Cracked* or Farrell's book, *Panic*; I was never worried about those guys. The only guy that I really felt had the know-how to do a good publication like *MAD* if he ever got the money and the distribution was Harvey. And I figured why not bring him into the fold and do it for him; back him. But Harvey never went for it, so I was sad about that.

GG: The interesting thing is when *Trump* folded [after two issues] and they did *Humbug* [eleven issues], they all put their own money in and they had stock in it—as that began to fail, they were looking for an angel to come in and put money in it.

Feldstein: Yeah, but they didn't want Bill to be the angel for some reason. I thought it was a great idea. I remember shortly after I took over *MAD,* having a dream about Harvey, and it was kind of a guilt dream. I felt, gee whiz, I'd taken away this product he had started, and was faltering with at the time, because he was; the slick magazine was not meeting deadline and he was doing some strange things with it again. I felt he was getting off-track. And I remember when I brought it back onto my track and it started to do well, I had this nightmare where Harvey came to me and was starving to death. But he eventually got tied up with Hefner again after *Trump,* after these attempts at doing another *MAD,* and did *Little Annie Fanny,* I guess with Elder, so they both had an income. But he would have had a hell of a lot more income if he'd have done what I wanted. I thought it would have been great, give him a piece of the magazine and let us promote it. You know, *MAD and* "whatever."

GG: It's too bad that didn't happen because then you would have had all these years of Harvey's humor stuff continuing.



Feldstein at 225 Lafayette Street in June, 1959.

Feldstein: Well, he did *Little Annie Fanny.* But you see, even *Little Annie Fanny,* there were so many things we would have chided him about, and given him some direction. 'Cause that's what we did with *MAD.* I remember we really blasted him when he did the Picasso "arty" issue. Bill was giving him a lot of freedom. Harvey had a tendency to self-destruct, I think; I really think so. But he absolutely was brilliant. I was the plodding pragmatist, and he was the ethereal, in-the-clouds creator. And I thought as a team we all seemed to work and out of that developed some of his products.

GG: It strikes me, it's a similar kind of analogy as the four Beatles. You know, John, Paul, George, and Ringo, and arguably after they went their separate ways they really never achieved what they did together.

Feldstein: Right. Even Lennon on his own, although he was writing brilliant stuff. There was something going on. And I have to feel—even Johnny Craig in his plodding, slow way was part of this. Even Marie Severin later on was the conscience thing. If they were there full-time, like these people were, contributing all the time, and things were happening, and everybody was putting in their input, it was effective. My most enjoyable memories are of that kind of atmosphere, and it was inspiring. My biggest ambition was to run upstairs with the plot we had just done and bring down a story that would really knock Bill for a loop. I'd get down about 4:30, 5:00, before we'd go home, and he'd read it out loud. And, boy, that was the culmination of the day to have Bill love the story I just wrote. So I was pleasing him, and in the group, everybody was trying to please each other, or rival each other, outdo each other, or whatever. And it was very effective. So that's Harvey Kurtzman. [laughter]

GG: Al Williamson.

Feldstein: I was never close to Al; I never could get close to him. He was an extremely talented, off-the-wall kid that I never got hold of, I never grasped. But he did great work. I didn't have that much contact with him. I knew I was writing a story for Al Williamson, and we'd sit and read it and chat about it, and he'd take it off and do it and finish it up, and I would be wild about the artwork. He and the whole group that he had working for or with him, Krenkel and—what the heck did they call those guys?—the Fleagle Gang. I was aware of all that, but they were turning out a nice product.

GG: Bernie Krigstein.

Feldstein: Krigstein was a talent. I told you a little bit about him. It was too bad that he came in at the end of the era of our golden age, as it were. We had to go out of business and he went off and taught art at a high school in New York.

GG: I know he had ambitions early on, and he achieved them to some degree, of becoming a fine artist.

Feldstein: He did that too. But I know he was teaching art. Well, obviously he did what I was planning to do when I was young. Teach art and paint fine art based on having time to do it. He was on 2nd Avenue and 57th Street. This was a public school, New York City Public School. I remember going to see him there.

GG: Joe Orlando.

Feldstein: Joe. [laughs fondly] Joe, he was *wonderful* as a dinner companion. He would regale us with great stories about his family life and the competition for what was left on the plate. Joe was a nice, very congenial guy, and he was an adequate artist; he did the work. Especially my *Panic* stuff. He was working with Wood, and I encouraged him to come out on his own. Because I had my problems with Wood, and here was another artist I could count on, especially on the science fiction. Joe did well. I admire him for going on from EC into the DC executive area. He obviously

had a lot on the ball.

GG: John Severin.

Feldstein: Johnny and I never got along; I don't know why. I don't know if he was anti-semitic or what. [laughs] I know he was a violent anti-Communist and I was a liberal. But John and I didn't get along. It wasn't verbal; it wasn't consciously not getting along, it was all undercurrent. I'd give him a job, a Bradbury adaptation or a science fiction. I'd give Severin and Elder the job, and they would do it. But Johnny and I were like oil and water. I admit it, but I don't know why. I loved his sister.

GG: Marie Severin.

Feldstein: Oh, she was just great. She did wonders with the covers. I would chat with her about what I thought about reflected light. She would color them up and she always improved them. She was a good gal. And she was our Catholic conscience, there was no question about it. In a kind of gentle way she would chide us when we went overboard. She'd call us slobs, whatever. [laughs] I heard from her recently, she wrote me a letter.

GG: I chatted with her one time on the phone. She sounds like kind of a character.

Feldstein: I guess she has grown into a character. She never married, that I know of. I think she's the only nun out of the convent that's living a normal life out of the convent. But she's good. She's fun. And she did a line of cartoons for one of our Christmas parties—I told you about the things we used to hang up, and I think they were all reproduced in a fanzine, for the EC Fan-Addict Convention. Her little cartoons of all the guys; they were really cute.

GG: Jack Kamen.

Feldstein: Jack was a professional. He did his work, and he was working for a buck and that was it. He had no qualms about being an artist or having a cult following or anything like that. He just did his work. He was a dependable artist that did a good job on whatever be was assigned. And we were personal friends, and I was delighted to hear about his children. Especially his son Dean who I remember when he was born. I remember Dean being toed-in when he would walk, and I remember they had to put this brace on him to pull his toes out, and he would be turning around in the crib and running all over with this brace on his feet, spreadeagled.

GG: Dean Kamen went on to create all these medical inventions; something to do with diabetes and all kinds of things. He's made a fortune.

Feldstein: Yeah, and Jack actually went up there and—I don't know what he had to do with the business, but he helped. And Jack was like semi-retired from art. But he does the same work he did back then, because I saw the Jeff Cain EC lithos. That's Jack.

GG: What do you remember about "Kamen's Kalamity?" [*Tales from the Crypt* #31]

Feldstein: Well, we wanted to have some fun with the fact that Jack always got these, what I used to call, "Marcus Welby," "Father Knows Best" horror stories, "Father Knows Worst," or "Father Goes Mad," horror stories. We were doing a lot of that. I didn't realize it at the time, but I was kind of satirizing myself. Remember there was the "Love Story to End All Love Stories" in the last of one of the love books? [*Modern Love* #8] We did a lot of that stuff. We did it in the science fiction where Bill and I would be the characters in the science fiction story and we'd end up with three eyes, you know, each of us had three eyes winking at the reader. But Kamen, we decided to kid Kamen about the fact that he doesn't have a horror approach like Ingels and the rest. So sweet, and he has this little home in Rockville Centre with his two kids—at the time there were two kids—and his lovely little wife, and so we did this story where he finally goes crazy over them, finally gets to be a horror artist.

GG: It's a cute story.



Bill, Al, and Harvey at the Dimension Convention, New York, 1982.

Feldstein: Well, when you're writing four stories a week, every week, practically every day, you kind of, like, look for a break in the routine. These were releases, I guess.

GG: George Evans.

Feldstein: George was an interesting guy. He was very verbal, he told things the way it was. I had a great respect for George. When it came to *Aces High*, he was the expert on World War I airplanes and stuff. George worked for me in the horror, too. He was always grateful that I gave him the leeway to do his own job. Which I did with everybody. As opposed to when he worked for Harvey, getting these controlling sketches that he would have to adhere to. Harvey and I had a different philosophy on artwork. Harvey's creative urge was to control the creative product overall. My urge was, okay, I made this cake, let's give it to a good icer and let him turn into something really neat looking and delicious. And that's what I wanted to do with the artists. Everybody had their own style and one thing I always encouraged, from the very beginning, was that everybody had their own handwriting, everybody had their own style. Nobody was going to be told to draw like Kirby, or Mort Leav, or whoever was doing what was saleable at the time. Everybody developed their own handwriting style of art. That's how Graham developed, and that's how the rest developed. George had bis freedom. I think he respected me for that.

GG: I've heard that George would sometimes intentionally change some little thing on Harvey's layouts.

Feldstein: Oh yeah, George was incorrigible. [laughter]

GG: And then last but not least, Reed Crandall.

Feldstein: Reed was an extremely talented artist. Unfortunately, when he came to work for me, he was already pretty alcohol destructed. But he was a great talent and did some wonderful stuff for me, both in the last of the horror stuff and the Picto-Fiction. I knew him from when he was in his prime at Jerry Iger's "schlock shop." Personally, I had no contact with him; I wasn't his "friend."

GG: What do you remember about the bio in *MAD* #5 that caused all this big uproar with the distributors?

Feldstein: It caused an uproar with Harvey, too. We had to have that in and Harvey, I think, was ill.

GG: Is that the time he got yellow jaundice?

Feldstein: I think so. It was the illness after the one that gave birth to *MAD*. He wasn't there and we had to do this thing. We had the "Artist of the Issue" throughout the other magazines, so we decided to do the "Publisher of tbe Issue." [reproduced on page 181] We did this tongue-in-cheek thing, and it really wasn't that bad. When you read it today, it's pretty mild. But you know, this was when things were going on; they were out to get us.

GG: It said that Bill started out in pornography and trafficking drugs.

Feldstein: Well, there were publishers that had done that, you know?

GG: The editorial on the inside cover of *Panic* #1 talks about how *Panic* was created many months before *MAD*, and all this. Is that just a gag or is there any truth in this?

Feldstein: No, this was my satirical approach. Yeah, I wrote this introduction.

GG: So there's no truth in that?

Feldstein: Oh, no. Not at all, no. As a matter of fact, I was doing a satire of a satirical magazine. *Panic* was just an imitator. Kurtzman used to sign his name "H. Kurtz" with a little figure of a man. So I used to sign my name "Feld" with a beer stein because I knew I was aping him and it was just tongue-in-cheek. Frankly, I didn't think it would sell. [reads introduction] "*Panic* is in no sense on a par with *MAD*, it's much funnier." That's about the extent of me as a humor writer. [laughs]

GG: When Harvey left *MAD*, how do you think he managed to get Elder, Davis, and Jaffee to leave with him?

Feldstein: I was no longer at the company

when Harvey left. Bill had to let me go, and that's when I was talking to the people at 1775 Broadway. But what I understood was that Hefner had approached Harvey somehow and had offered him this *Trump* project and Harvey went to Bill with his 51% demand for control, which—I don't know why he did it, except that he may not have had the guts to say, "I got a better offer, goodbye." Because he knew that Bill had only *MAD* left, in the 25¢ version; Bill was out of the comics. And I was out of EC. I think that at that point Bill said nothing doing, because that was the straw that broke the camel's back. He would not let Harvey have control. Bill was the consummate capitalist, and he felt that it was his money and he had the right to control it. If you want to do your own book, go, but this is mine, I published it. And I always respected that; I knew my position. I could demand more money for what I was doing from him, but I never could take away the product itself. I think that at that point Harvey had already decided that he was going to have to leave and maybe that was the way he did it—get Bill to throw him out. And I think Harvey told the guys, "Bill Gaines is finished. Nobody's ever going to be able to *MAD* like I do it, so you should come with me to *Trump*." And of course everybody went because it was a big deal. You know, the *Playboy* mansion—in Chicago at the time. They had all been entertained out there, and I guess they were all impressed. So he was able to take them. Why Wally Wood didn't go, I don't know, but Wally was available to me when I took over *MAD*. He and John Putnam were the only things that I had when I took over *MAD*. And Jerry DeFuccio was hanging around. But it's interesting how fast they came back.

GG: What did you think of *Trump*?

Feldstein: I thought it was wonderful. Spectacular. I wish I had the production money to have done that with *MAD*. I once constructed a dummy of *MAD* in which we had advertising fold-in sheets, and if we could sell two ads it would pay for the sheet and I could get two pages of color on the back of the folio. I was always after Bill to advertise. But that's another story: my ambitions of doing things with *MAD* that Bill would stymie. Along with that enhancement of the package with advertising, I also wanted to establish an advertising agency that would handle the ads for *MAD*, if the advertisers wanted to do ads in a *MAD* vein. Bill had sold the magazine and he just wanted a place to come and be a businessman and write some checks, and go out to dinner or lunch or whatever.

GG: He had no burning desire to expand.

Feldstein: Absolutely not. In fact, I think he was terrorized of having two stories in the Warner building devoted to *MAD* and the ad agency and the traveling stock show which I proposed. I had a whole list of things I wanted to do.

GG: Speaking of terrorized, it seems likely that the congressional hearings and all that, nearly being totally run out of business, must have terrorized him to where he was less willing to take certain risks.

Feldstein: Yeah, but these were not going to be risks because he didn't own the magazine. I mean, Warner owned it, or National Comics owned it. And before then, I could see him being conservative in the early stages after the sale when we were owned by Premiere Corporation, which was a textile manufacturing company. And then we were owned by Lionel Corporation which was Roy Cohn's baby, and then it was dumped into DC and it was now back with his father's old partners. There might have even been some fear of upsetting the applecart with some wild investments in terms of expansion because of being intimidated by Jack Liebowitz, who oversaw this whole Independent News/DC operation until Warners took over. But he was reticent to do anything to upset the status quo. This is really the culmination of my employment with Bill, and my leaving *MAD* when it was doing very, very well. Not as well as it had been, and that was because I felt we weren't doing what had to be done to keep this magazine in the forefront of publicity and popularity. We just did not see eye to eye about that, and I remember sitting in Bill Sarnoff's office with my last contract and I knew I was only taking three years, not five like all the other contracts I'd ever had. These were renewable contracts with negotiation options on both our parts. And I said, "No, I only want a three-year contract," because I knew I was leaving. Bill sat me down in front of Bill Sarnoff and said, "Don't forget, I'm the publisher, you're the editor." He wanted to make it quite clear that I was supposed to do my job as an editor and not push for this other stuff that I wanted to do with the magazine. Which is now being done, like the TV show and like a certain amount of licensing and things like that. He did do some; he did the game, and only because Parker Bros. came to him with this concept. There was really no reason why he shouldn't do it.

GG: Do you remember buying a Harlan Ellison story synopsis, that you called "Upheaval?"

Feldstein: Well, I guess maybe he submitted it and Bill saw it and read it and liked it and said, here, write a story, and gave it to me, 'cause that gave him a day off, see. [laughs]

GG: Do you remember if you did the adaptation? Or would you remember if you looked at the story?

Feldstein: [looks over story] I guess I must have bought it. Maybe I was starting to look for scriptwriters at the time. And I probably just adapted it into the comic format. I do not remember whether it was a full text story or whether it was just a synopsis. Back in those days I was probably getting desperate for material, because Bill wasn't plotting with me. I know that he stopped sometime around the arrival of Lyle Stuart. I don't know what Lyle was attempting to do by talking Bill out of plotting, or whether it was because Bill was married to Nancy by then. I know that was about the time I started to work with outside writers, and maybe this Harlan Ellison thing came in and Bill and I read it and said, "This is okay," so I adapted it. I'm not sure, I'm only assuming. I don't have any absolute recollection of this.

GG: Since we just mentioned Lyle Stuart—I know Kurtzman had a lot of problems with Lyle Stuart; in fact, Kurtzman later got Lyle Stuart fired from EC.

Feldstein: How?

GG: I don't know. I think he just put pressure on Bill that "He goes or I go."

Feldstein: Well, this might have been at the very end, just before Harvey demanded 51%. [laughs] Because Lyle was there when I left. I think it was very close to the time he had to let me go, with nothing left but *MAD*. If Harvey said, "Get rid of Lyle Stuart," it might have been the fact that Bill had no use for him anymore anyway, with just one magazine.

GG: You alluded to the fact that you and Lyle Stuart didn't get along so great, or that it affected your relationship with Bill somehow.

Feldstein: It did. Oh, we got along all right because we just kept our mutual respect distance. He knew what I could do. He knew what Bill's dependency on me was, which I think rankled him. Bill and I were close, plotting stories, close friends, doing things together. And Bill read this muckraking newspaper that Lyle used to put out. I think it was called the *Independent*. Lyle did a lot of this stuff. He was an interesting person. He was like Walter Winchell in journalism. And Bill wanted to meet him. He was just enthralled with this guy, 'cause this guy was muckraking some well-known people, and Bill was interested. So I remember we met him at the Art Students League lunchroom, of all places. And that brought back memories to me because I had gone to the Art Students League. Bill and Lyle and I met in this lunchroom. And Lyle kind of turned me off. I didn't trust him; he had kind of a furtive demeanor. Mr. Lee was retiring at the time, and Bill felt that he needed a business manager, so he gave Lyle Stuart an offer to come and be our business manager, which he did. That was the beginning of the end of a very close relationship that Bill and I had, because he was a control freak. He started to run the business end of Bill Gaines, and I think he discouraged him from plotting with me and writing these stories. I don't know why. I know somewhere in there, something happened. Lyle even stepped into my private life, which I won't go into. He gave me some very bad advice; I was in the midst of a divorce. I made the mistake of confiding in him some of my problems. But I think that he talked Bill into being a publisher, not a collaborator, and so I started to use scriptwriters.

GG: Adele Kurtzman told me that Harvey and Lyle had problems, and Adele's viewpoint was that she found Lyle to be very nasty, crass and crude.

Feldstein: Oh yes, he was. But aside from that, he was a manipulator, and he was a power freak. That's really where it came from. I don't care about him being crass or

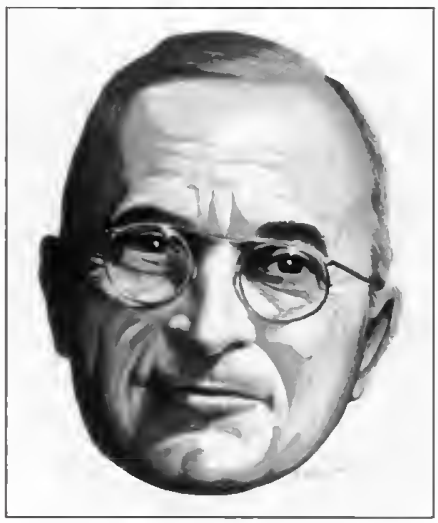
crude or nasty. That doesn't necessarily have any result in terms of effect. But his desire to take over and become indispensable to Bill resulted in some strange things. Like I got this office upstairs; I was now separated from the main office. Bill took this special office for me upstairs, and I had this room. I don't remember if it was one story or two stories above the EC office. So I used to make a plot with Bill and go upstairs to write it. Well, pretty soon I was entertaining writers up there and Bill was plotting less and less. He would sit in on script conferences sometimes, but I don't really know exactly what happened. All I know is that Bill backed off. Maybe he had developed a life of his own and didn't have time to read all this stuff and come up with the springboards. All I know is that I have some unhappy memories of Lyle's arrival on the scene and subsequent effect. Lyle had made some enemies. He had really lambasted Walter Winchell in his little muckraking newspaper, *Exposé*. He had Paul Krassner working there. Anyway, he had really raked Winchell. I got a call about two years ago, three years ago, from a New York *Daily News* reporter who was writing a book on Winchell. He was doing some research, and he called me up. He said, "I want to talk to you a little bit about Lyle Stuart when he worked for Bill Gaines, and how much I believe Walter Winchell was behind some of the trouble you got into." [laughs] He asked me about Lyle, and I told him basically what I told you. Not really anything where I could pin it down as to what happened; all I knew is that there was a general feeling of being manipulated away from Bill, and Bill being manipulated, and that Lyle was pushing into this power situation where Bill was going to be dependent on *him* instead of on me. He said, "Let me tell you what I think happened. I think that Winchell, getting back at Lyle, found out he was working at EC comics, and talked to his friends down at the New York police department, and that's why you guys were raided when you put out that *Panic* takeoff of Mickey Spillane." Lyle was arrested, and a black secretary we had was arrested [Shirley Norris], and it was awful. Because we were dealing with "terrible" stuff, which was a satire of Mickey Spillane, and certainly not as bad as Mickey Spillane. And he said that Winchell was behind it, and he said that mess with the wholesalers in Holyoke, Massachusetts [over *Panic* #1, see page 180], that Winchell had his column in that paper there. I said, "I have no idea." I know that Bill and Lyle did a lot of the preparations for the investigation, and that Lyle was advising him and helped him write the statements.



Humphrey Bogort by Feldstein, 1945

GG: What do you remember about the Congressional hearings?

Feldstein: Oh, I remember an awful lot. I mean, this was the turning point in EC's fortunes, or misfortunes. I was called down to a private session of the Subcommittee on Juvenile Delinquency. They talked to me at length about what I did, and why I did it. I gave straightforward answers. I told them, I was a professional, we were writing these stories to sell magazines. We were entertaining, we had no ulterior motives to destroy American youth, or anything like that, and I thought the whole thing was a laugh, and they never called me. They never called me in the public meetings, but they did call Bill.



Harry S. Trumon by Feldstein, 1945

GG: Did they transcribe your stuff, or was it more informal?

Feldstein: I don't know if there was a court reporter there; I don't know if I'm on record or not. I don't know why they didn't call me. Maybe I came off as a professional, doing my job, and they were looking for insidious, God-knows-what. Or they were looking for a fall guy, and they felt sorry for me, that I was just earning a buck for my wife and kids. But of course, they called Bill, and it was a terrible time. They nailed him with that headless corpse cover—the head. [*Crime SuspenStories* #22] I mean, actually when you get right down to it, the whole thing was a laugh. Bill tried to make some sense of his approach. They say Bill was on his Dexedrine again and it was wearing off and he wasn't quick enough to respond to some of the "When did you stop beating your wife?"–type questions that they hit him with. So he made the front page of every newspaper in the country, and television, about this terrible publisher that was publishing this awful stuff.



Danny Kaye by Feldstein, 1945

GG: He asked to be heard, didn't he? I know he read a long prepared statement.

Feldstein: Yes, he had a statement, but whether the statement was made after he knew he was being subpoenaed, I don't remember. But I know that Lyle was the one that worked with him on the statement, the approach of it. I don't remember being consulted on it. But there was a lot going on then; you have to remember that this was a very crowded, competitive field, and we were a maverick publishing company that was usurping a lot of the dimes that were available for comic books. And people like Donnenfeld and Liebowitz at DC—and one of the big enemies that we had was the publisher of *Archie*, John Goldwater—they wanted us out of business. We were bad boys, and we were giving the comic book business a bad name, because we were publishing horror, science fiction, and shock and crime. And it wasn't even *Crime Does Not Pay* type stuff; it was a little more creative, short story kind of things. There were a lot of forces at the time; you know how forces come together and suddenly there's a result. There was one force that I was terribly afraid of, which was the "control the press" force, which was the conservative, anti-communist, anti-"opposite opinion" force. And they were looking for a foot in the door into censorship, so they could control the media. They jumped on this bandwagon, because there was a lot of stuff that was put on TV about these "terrible" comic books. It was kind of ridiculous; you look at some of those old black and white programs that they had, these supposed documentaries, on how our children were being destroyed; they were so childish.

GG: They were all heavily slanted against comics. They came in with an agenda—this is bad, and we're going to show you why.

Feldstein: Oh, yeah, and we should censor it, and get some laws passed, which is tantamount to a foot in the door for other kinds

of censorship. Once you let that come in, it can grow and become dangerous. So I felt there was something going on there, too, but I couldn't put my finger on it. And then they had tbis great testator for their goals, Fredric Wertham. He was their expert. I remember telling Bill, why don't we hire the Glucks of Harvard, or some otber group that was doing work with juvenile delinquency and children to get a really decent opinion about whether comic book are really harmful, or whether their escape valve mechanism was really good. Instead of acting out violence, they could read about it and it would dissipate. Like any other entertainment—look at all the violence today, it's all to dissipate built-up steam in people; they get a vicarious thrill out of it. Bill called a meeting of the industry and proposed this, and they laughed at him, because they didn't want to hear what he said. What they really wanted was him out of business. And they succeeded. We tried the New Direction after that.

GG: Kefauver was a pretty important ingredient.

Feldstein: Well, he had presidential aspirations, and he had already scored big witb the investigations into organized crime in America, and he had that great television examination of Frank Costello, who was a mobster boss, the Capo da Capo. I remember on television, the black and white days, they showed pictures of him wringing his hands and very nervous about the wbole thing. He took the Fiftb Amendment.

GG: Some suggest that Wertham was being used as a pawn by Kefauver, using Wertham's campaign to further Kefauver's aspirations.

Feldstein: Wertham had his own agenda. I met a guy at a convention in Seattle who had done a very serious treatise on this wbole thing, in which he felt that Wertham was a communist, not a fascist of all things, but a communist. I won't say he was a communist, but he was in that milieu, looking for control of the media. I always thought he was a fascist. I thought he was a Nazi, [laughs] and he wanted to control us, but it was the other way around, he was a liberal. That's what this guy who had done the treatise felt.

GG: Were the hearings televised?

Feldstein: Yes. Bill's session was not televised, but it was shot by news films, and clips were played on television.

GG: At some point you decided that you would abandon your horror comics, and they came in with the Comics Code.

Feldstein: Well, they came in with the Comics Code and it was impossible for us to get those [horror comics] through; we knew that. We thought we could carry on with the science fiction, but we gave up the three horror comics and the crime/shock comics. We started what we called the New Direction. [laughs]

GG: Bill held a press conference, and he was announcing it was going to be a "clean, clean line," tbat was his statement. "The needs of America's parents must be served."

Feldstein: I think he wanted to re-define his character, his persona. Actually, what was his alternative? We were done for. The publisbers group that wanted us out of business had succeeded, because they knew that the Code would certainly eliminate any possibility of our publishing the kind of stories we were publishing in the three horror comics and the two *SuspenStory* comics.



"Arkansas farm" by Feldstein, 1946

The science fiction we thought we could get througb, and even they gave us trouble.

GG: Bill accused the other publishers of putting out the same old stuff but just changing the title.

Feldstein: You mean like DC's *House of Mystery* and things like that?

GG: Yeah, he figured it was just the same stuff in a different cloak.

Feldstein: And they were getting through the Code? I don't know. I was never interested in what the other publishing companies were doing, I was only interested in what I was doing. [laughs] I know that with the New Direction stuff, I used to go up tbere [to the Comics Code Authority] with all the stories, and sit there and have them read, and get chastised by Murphy for this or that, making judgements. He was this Czar. And then there were a couple of old biddys that looked at stuff. I remember "Judgment Day." You know about "Judgment Day," which was the ultimate in ridiculous censorship? It was in the last issue of *Incredible Science Fiction*; Bill knew he was going to drop it, I think. Tbey threw out an Angelo Torres story, and we had to replace it, so we dug up "Judgment Day." My god, who would think that they would bave any objection to blue and orange robots being examined as to whether or not they were democratic? [laughs]

GG: I guess it made a political statement, and they didn't figure that was good for kids.

Feldstein: I don't know what they figured, I really don't. What was wrong with that political statement? A little bit about "you were not deserving of becoming part of the galactic empire because you bave intolerance on this planet?" That shows you wbat censorship can do, because that's thought control. Remember tbat great song in South Pacific, "You've Got to Be Carefully Taught?" —"To hate and fear, you've got to be taught from year to year, it's got to be drummed in your little ear, you've got to be carefully taught." This is the reverse side of that, which is we can't have kids thinking about the fact that maybe intolerance is wrong. And then to have a black examiner evaluating the situation, whicb is the neat kind of little twist at the end that I wanted, that the Galactic Empire had advanced so far that they could put a gentleman like that into sucb a responsible capacity. So be said it can't be a black. So I said, "For God sakes, Judge Murphy, that's the whole point of the Goddamn story!" So he said, "No, can't be a black," and I went back to Bill Gaines and I said, "Bill, it's just impossible. They are killing us. This is illogical and has no basis in fact, and has nothing to do with the code. They just want us out of business." Bill called him up and raised the roof, and finally they said, "Well, you gotta take the perspiration off." I had the stars glistening in the perspiration on his black skin. Bill said, "Fuck you!" and he hung up. He was threatening to call a press conference, and that was it. We ran it—the hell with them. These were very painful months. I always felt that the publishers were behind this thing as much as anything else, and that it all just kind of jelled into one big thing to put us out of business. You know, this is

interesting. I always felt that Lyle Stuart had stepped in and separated us, and maybe even disillusioned Bill about me, and yet this guy was a strange kind of person. He was the guy that said to Bill, when Bill called him up and said, "I just fired Harvey, what do I do?," he said, "Hire Feldstein." I understand that it was Lyle who told him to get me to come back. So when there was nothing to gain and a lot to lose, Lyle gave some very intelligent advice to Bill. I have to give him credit for that. But he never liked me. [laughs]

GG: What do you think it was about Lyle Stuart that Bill Gaines loved, and many other people hated?

Feldstein: It might have been Lyle's strength, negative strength, and the fact that nothing fazed him. He would publish what he wanted, regardless. Don't forget, there was Lyle Stuart, and there was also Al Goldstein, who published *Screw*, that smutty magazine. He and Al Goldstein became buddies. Bill liked these iconoclasts; Lyle was an iconoclast of a kind, and Al Goldstein certainly was an iconoclast. The three "fatties" became buddies. [laughs] And Lyle, of course, was very successful; he had published some rather risque books like *The Story of O.*, and he'd become a rather successful publisher. Then he sold out to some other publishing company for big money, and he became this Las Vegas high-roller. He used to ride around in a chauffeured Rolls-Royce, and they used to fly him to Las Vegas and put him up in these fancy hotel suites, because he would drop 50 grand in one night. And I guess to rub elbows with these guys reinforced his reputation that he was developing as the last great eccentric, which Lyle had put forth in his book on Bill, written by Frank Jacobs, *The MAD World of William M. Gaines*. [Lyle Stuart, 1972]

GG: You did a science fiction painting for Bill in '54. How'd that come about?

Feldstein: Right after the war, way before I met Bill, I did two paintings. One I gave to a very close friend. It was a portrait of FDR, and it was quite good; I don't know what happened to it. He was my insurance agent, but also a very close friend, and he and his wife and my wife were friendly. The other painting that I did when I was stationed in Blythville, Arkansas, at an Army/Air Force base. That's when I got into the special services division, doing artwork. I used to ride around in back areas there, and it was very rural, and old ramshackle shacks, sharecropper stuff, you know. When I got back—still feeling that I wanted to be an art teacher and paint—I started to go back to painting. I painted a kind of rutted road up to an old ramshackle shack. There was a little scarecrow which actually was in the form of a cross, because I felt that no matter how religious this guy was he was still getting wrecked by nature and scrounging for a living. There was an old tree with moss hanging and a roof and fence, and puddles in the ruts in the road. It was dramatic, I thought at the time. I look at it now, and it's kind of simple. So I painted that and framed it and had it hung in our house, and after I met Bill and was working for him for a while and my second child had come and we decided we needed to buy a house, we went out on Long Island to look for a house. We finally bought it, and I invited Bill and his mother out to the house, you know, to show them I was taking on this big thing and they'd better treat me well. He walked into the house, and was looking around and saw the painting. He said, I want that, and I said, okay, it's yours, and it was hanging in his office for a while. And then Johnny Craig did that Vault Keeper painting and Ingels did the Old Witch painting, and I said to Bill, "This doesn't belong in your office. I'll take it back and give you something that belongs. I'll do a science fiction painting," and that's when I did the landscape which I later adapted as a cover for *Weird Science-Fantosy* [#24]. So I traded him and got the Arkansas painting back. and I hung it up in my house again.



Science fiction landscape, January, 1954

GG: Tell me about *Psychoonolysis*.

Feldstein: We were searching for New Direction titles, and we did *Aces High*, which was World War I airplanes that I remember reading about in the pulps, as a kid. Knights in shining armor, what else? So I said to Gaines, why don't we do medical stories. So we did *MD*. Today, *ER* is a big deal; we did a very much simplified version, with authentic medicine. I actually had Sunny, Sunny's husband—who was my very close friend, and a doctor—read every story that we did to make sure it was medically sound and correct. We were searching for another title, and both of us were in analysis, or had been. I think he went to a Freudian, and I went to a little more progressive analyst, because I had personal problems, marital problems. We had this idea that we were gonna put out this proselytizing comic book called *Psychoonolysis* and tell people what it was all about. And Robert Bernstein, I don't know how we got him, but he was fully oriented in the process of psychoanalysis. So I worked very closely with him on developing this book. Bill really didn't have too much to do with it, because that was during the New Direction and I was using scriptwriters for everything. Bernstein and I worked this thing out where we would take three cases and work them per issue, for a couple of issues, and see what happens. So one guy had one problem, the gal had another problem, and these were the three cases that we ran each issue. I don't know why we ever thought that would sell, when I think about it, [laughs] and it was very "talky" stuff. But I wanted to break new ground still, like we did with the science fiction and the horror, so we did *Psychoonolysis*. And this was one of the only things that I ever regret I didn't do differently. Being really aware that EC and my collaboration with Bill was under great stress and duress, when Steve Allen called me and asked me to come talk to him, I went, because I figured, "Wow, a new career finally. I can get out of this mess that we're in." At least I was hoping that something might come out of it. So I met Steve Allen, and he said, "Where'd you get the idea for this?" And I said, "I'm in analysis, Bill's in analysis, and we've been doing this thing; it's kind of an experimental thing." He said, "You know, I'm in analysis too, and I think it's great. I want to do a TV drama show like this, and I'd like you to work on it. I won't approach the publishing company and call it *Psychoonolysis*, or anything like that, but I'd like to try it." He was doing the early *Tonight Show*, this was before Jack Paar. Why he decided to do something like this I don't know, because he had the "Inquiring Reporter," Steve and Edie, he had Tom Poston, and it was all humor. This was gonna be serious stuff, but he wanted to try it. He wanted to do a thirty-minute segment on his *Tonight Show*, and it was called "The Psychiatrist." He said, "Can you write a TV script?" I said, "I've never tried." "Look," he said, "I'll put you in collaboration with a very good TV script writer." The guy's name was Howard Rodman, who was on a par with Rod Serling, I thought. We worked out two plots, for two different segments, and then Steve said, "Do you think you know enough to write your own?," so I wrote a third one. That one never got on the air, because I think NBC came down and said, "What the hell are you doing?" [laughs]. So we did these two segments, a kind of encapsulated four-year analysis where we got to the main problem and

solved it. Later on, of course, there was *The Eleventh Hour*, which was a full-blown version of the same thing. But Steve and I remained friends for many years after that. I never told Bill about it, and I did this thing on my own time. He knew about it, and in fact he was very angry with me about it, because he wanted to be part of it. And I always regretted not approaching this differently. It was the only time I ever did anything where I didn't play it on the "up and up" with Bill.

GG: As I understand it, Jack Kamen tried to syndicate a strip based on *Psychoonolysis* at one point.

Feldstein: Yeah, I got together with him and we did a couple of weeks of it because we thought it might work. He was doing the book anyway, the comic book.

GG: Was that with Bill's blessing, or did he know about it?

Feldstein: I'm not sure. It may be that we tried it and then if we got somebody interested, a syndicate interested, that we'd go to him and say, "We've got this sold, can we have it, or can we do it as part of the operation?" I don't remember whether it was with his blessings or not.

GG: So you wrote the scripts for that, a couple weeks of sample strips?

Feldstein: Right. I did not adapt what we had printed; I think I did originals.

GG: When you went into the Picto-Fiction magazines, how did that idea come about?

Feldstein: Oh, when I was a kid, I used to read Big Little Books and I was always impressed with the format: page of text with a picture. That kind of stayed in my memory, and when we were looking for some new format besides a comic book—well, actually *we* weren't, I was. I was trying to come up with something that would be a little different and wouldn't be considered a comic book and have to go through the association. That would be a different price and different size and be distributed without any problems. And I came up with this idea of doing a text piece with illustrations equivalent to like the Big Little Books, a paragraph or two, picture, paragraph or two, picture. I did an adaptation of one of our old stories and set it in type and cut it up and allowed for the pictures or the splash and then showed it to Bill as a dummy, and he said, "We'll try it." Bill was game with everything, anything. I mean, I don't know how much money he lost, that all those old EC books had made for him, but he was game, like with the New Direction, and with the experimental Picto-Fiction.

GG: Johnny Craig did a story that was kind of a forerunner to Picto-Fiction in *Extro*, where he used a similar format with the text and illustrations. This would have been around July or August '55; it was one of the New Direction things.

Feldstein: I don't think that gave me any ideas, unless it was subconsciously. Because that, if I remember correctly, was like out of a newspaper? *Extro* was supposed to be a newspaper story.

GG: What do you remember, if anything, about these forgotten Picto-Fiction stories?

Feldstein: Absolutely nothing. You know, I was in abject terror when Russ Cochran called me and said, "Hey, I've got the illustrations for 19 stories, but I haven't got the stories, so do you think you can rewrite them?" And I said, "What? You're asking me to remember 45 years ago." I mean, my God. I didn't give him a definitive no, but they are looking for those, and they have to exist, because I couldn't have assigned the artwork without the mechanicals. Because those Picto-Fiction books I was doing in my little room upstairs that I told you about that I got exiled to, and I would type up the story just as a text piece, and then I would send it out for type, and then I would look at it as it progressed, and I would cut where I felt a good picture could be, and leave a space for a picture, and kind of keep working it until if it was going to be a 6-pager, it would fill the six pages with spaces for the pictures. Then I was able to give the artists the sizes for each of the pictures. Some of them were longer, some of them were shorter. So if there are 19 stories of illustrations, the illustrations had to have been laid out with dummies, so there's got to be dummies somewhere. And I don't remember that at all. That was a terrible time, because I knew it was like the last things I was doing. I don't remember getting paid for it or not, but I guess I did. I must have. Bill was scrupulous about that stuff, and he probably paid the artists too.

GG: There's an article in *Writer's Digest* called, "Madman Gaines Pleads for Plots." [see page 191] Did you have any input in this piece at all?

Feldstein: Yes. Bill and I used to sit at his desk; he had his typewriter on that board that I told you about, and we would write the letter page, answers, and whatever editorial things we were doing, inside covers, and whatever. I remember writing this because I told him we needed to get some writers if he wasn't going to plot anymore. And so we wrote this to try and get some writers. I don't think it ever helped.

GG: I was going to ask if any writers came from it.

Feldstein: I don't think so.

GG: Do you have any memory at all of how you got hold of Carl Wessler—well, I know how you got a hold of Carl Wessler because there's a card that you sent saying, "If you'd like to do some comic script work, get in touch with me."

Feldstein: Yeah, but I don't know why I did that. Somebody might have recommended him to me.

GG: How about Jack Oleck?

Feldstein: I don't remember, but I was vastly impressed with Jack; he wrote a good script. He was a very intense person. I lived across the street in Merrick to a relative of his, a cousin or something like that, and I don't know whether that's how the connection was made. Some of them might have come through this, maybe they did, I don't remember.

GG: What about Daniel Keyes, who did some stuff for . . .

Feldstein: Dan Keyes. I'm trying to figure out whether it was Dan Keyes who did the *Psychoonolysis* stuff. Huh, that's interesting.

GG: Bernstein did some stories and Keyes did stories.

Feldstein: Okay, I just realized it. Now there's a name I've forgotten for 40 years. He was talented. I don't know what else he wrote for me.

GG: Rumor has it that he did all of *Confessions Illustroted*, which were not credited in that book, but in one of the real early fanzines there's a report that says Keyes wrote all the stories in *Confessions*.

Feldstein: And he didn't get credit? The index page didn't have the credit?

GG: No, just story titles. Evidently it was a common tradition in love magazines to not credit.

Feldstein: Well, not only that, but confession books were supposed to be written by females. Maybe that was it. And maybe I asked him to give me some nom de plumes, and he said, "To hell with it," or something. Because I know that everybody else got credited including Alfred E. Neuman. [laughter] Yeah, Dan Keyes, I guess he did do that. I know that I had help on the Picto-Fiction stuff. I think each issue of the horror and the terror and the crime and shock had adaptations from old stories that I had written and I rewrote. But there were two originals in each. Oleck I know was prolific in that regard. In fact, writing for Picto-Fiction inspired Oleck into writing more text pieces and he eventually did a novel about a Roman empress [*Messolino*]. I don't know how it sold. He died fairly young, Jack Oleck. He was a very talented guy. He lived out in Massepequa just beyond me.

GG: I know he did the paperback adaptations when Amicus Films did *Tales from the Crypt* and *Vault of Horror* [1972, 1973].

Feldstein: Yeah. We recommended him; he did the adaptations into short story.

GG: How did you feel about the *Tales from the Crypt* movie from Amicus films?

Feldstein: Bill negotiated with them. I was not part of it. He and I did get credit in both those movies for stories. Thank goodness. Did I ever tell you the story about *The Fishermon*, which was a very short movie made by a foreign company? I used to live on Long Island, and I was an avid surfcasting fisherman; I loved to go out for stripers. I was out there surfcasting alone one morning and I had this idea. What if there were fish out there trying to catch people on shore? That Monday I came in and said, "Hey, Bill, I've got an idea for a story, so we don't have to plot one today." So I went up and I wrote "Gone Fishing." It was mostly about a guy that accompanied a fisherman, because I needed a protagonist for discussion, and he was shocked about this cruelty, catching these fish and dragging them up on shore and letting them suffocate out of the water, no oxygen. I think he kind of drifted off somewhere and this fisherman sees this sandwich on the ground and he picks it up and starts chewing it because he's hungry, and I think his buddy had

eaten all the food, and he gets caught and he gets dragged in, and that was the end of it. Suddenly, in the theaters—and this was in the days when, you know, a movie and a couple of short subjects played. I go to the movie and here's this short. And it's exactly tbe same thing. Tbis guy's fishing. There's no words spoken in this one, this is just sound. It just opens with the waves and surf sounds, and he's fishing. He's piling up fish, and then he looks around in his fishing box for something to eat. He spots a candy bar laying in the sand, and be thinks it had fallen out of his box, I guess, and—I should talk about swiping, after all the stories we swiped. But anyway, he puts it in his mouth, and there's a fantastic shot of a hook coming through his cheek. He goes flailing back into the water and pretty soon it calms down and the waves are splashing and that's the end of the short. And it was called "The Fisherman." And Bill did a "Bradbury." He called up and said, "Hey, you guys forgot to pay us for stealing our story." He settled. I think the settlement was that they would put our credit, written by Bill Gaines and Al Feldstein, in for the distribution of the film. So I have a copy of that film with my credits. I've got that in black and white. And as far as the two other movies are concerned, I was appalled—not at the adaptations of the stories, but at the resetting of this thing. You know, Ralph Richardson as some monk kind of guy with this Shakespearean accent, being the Crypt Keeper. That was not my idea of the Crypt Keeper. Of course, it was not my idea of the Crypt Keeper that he was a cackling, screaming dummy either.

GG: Earlier you mentioned to me that you designed the *Toles from the Crypt* logo, the one that's familiar. Were there any other logos that you designed?

Feldstein: I'd have to look. I don't know. We had letterers. We had Wroten, and there was a guy named Ben Oda who used to do our big lettering, the mastheads and stuff. All I know is that I was shocked one day when I saw the first *Toles from the Crypt* on TV and there was my masthead, my lettering.

GG: After the collapse of the Picto-Fiction magazines, Bill was left then with just *MAD*, and he had to let you go, along with the artists who weren't going to be doing stuff for *MAD* from then on. Do you recall the conversation when he let you go?

Feldstein: No. I probably repressed it, or suppressed it, wbatever the psychological term is. I know it was basically, "I hate to do this but I've got to let you go. There's nothing we can do." It was like everything we tried either failed because it failed on its poor merit or it failed because of other reasons like Leader News Company going bankrupt so we didn't have a distributor, or the wholesalers wouldn't take it, or wbatever. Because the Picto-Fiction, I thought, was kind of interesting. It was kind of like a marriage of comics and paperbacks; that's the way I felt about it. Of course, in today's illiterate world where hardly anybody reads anymore—many of our kid graduates can't read their diplomas—I worry about whether it ever would have been successful, with television.

GG: After the whole staff was let go, did you ever bump into any of the other guys or commiserate with them?

Feldstein: No, I was out there scrambling to make a buck, because I bad a house in Merrick with a mortgage and three children, and it was a rough time for me. I started to write some—I'd do some freelance writing, and I was walking around with a portfolio of potential magazines. I had a magazine which I did a dummy of which was where I thought that *MAD* would have gone if I had taken over, or if I had it. It was a magazine which was going to be like a showcase for off-the-wall humor, for all the new humorists, in a visual form with their text or wbatever. And I was carrying that dummy, and I was carrying a couple of other things that I had ideas for, magazine ideas, and some comic book ideas. And as I told you, I made this contact with a publisher and tbey were very interested because they knew of my history, and they were really serious about maybe doing an experimental department or just letting me try some comics for them. I would get the scriptwriters and the artists, and I didn't feel I'd have too much trouble because there were a lot of artists who were looking for work. And it was when I came home after one of those conversations—and I was feeling good about the potential—that Bill Gaines was waiting for me on the station at Merrick.

GG: I know Graham Ingels was correcting papers for the Famous Artists Correspondence School for a while, which is really grim.

Feldstein: Ob my God, all these people that were sold by Norman Rockwell's picture.

GG: You did some work on the *Yellow Clow* for Stan Lee, right? [1956]

Feldstein: Yeah, I did a couple of scripts for him. I don't remember whether this was going to be a book I was going to write, or what. It was a terrible time, like I said, and I have a great capacity for suppressing pain and remembering joy.

GG: One story we didn't talk about the other night was in *Justice Trops the Guilty*, "The Capture of One-Eye."

Feldstein: [looks at a copy] Oh yes—my bad drawing, there it is, recognizable. It may very well be that Jack Kirby helped, because tbis looks like Kirby's inking. He may have done the splash page and I inked the rest. I must have penciled it too, because it's pretty bad. Kirby was a lot better artist than this. God. Headline Publications, 1790 Broadway. Volume 1, No. 6, September 1948. This was just before Bill, in my freelance period. That's the way you bad to work, you had to just keep going from publisher to publisher with your portfolio and you worked through the day. A lot of the editors and publishers or art directors, whoever they were, got to know you and if they had a job for you, they'd say, "Wait a minute, I think we got something for you." Or they'd say no, and you'd go on



to the next place. That was the problem with freelancing and the industry.

GG: So you really would just pound the pavement.

Feldstein: Yeah. What we would do is we'd pound the pavement the day we delivered. We'd deliver in the morning and then pound the pavement the rest of the afternoon. If we were lucky we'd go home with a job. If not, you'd go out the next day again. It was not fun. That's why I really welcomed being with Bill, being asked to come.

GG: You never tried to go after any superhero work, which was probably the more prevalent genre.

Feldstein: No, I was conscious of the fact that my anatomy wasn't that great. *Captain America* was out of Timely. Simon and Kirby were working for them, too, weren't they?

GG: Right.

Feldstein: I never went to Marvel, isn't that interesting. I don't know, maybe I might have gotten a job there, and I might never have gotten to Bill. I remember I bad never met Stan Lee. In fact, I had never met Stan Lee in all tbe years I was at EC. We had had some phone conversations, and then I finally went to that company after Bill let me go, which was all those years later, and Stan gave me tbat *Yellow Claw* thing. I bated freelancing afterwards. I was as happy to see Bill as he was to see me on that train station. It was just like, this was where we were supposed to go and all that other stuff was just scrounging around and chicken picking for a buck to make and pay for food and mortgage and stuff. I bated coming back and doing freelance work at home.

GG: What was that like working for Stan Lee on the scripts?

Feldstein: It was very easy. I don't know whether he just didn't want to bother, didn't want to give me a hard time because of my reputation or what, but I remember having no problem at all. I typed up the script and I brought it in and got paid whatever it was: seven dollars a page or some ridiculous thing, and I said, "God, what am I

doing? God, this is awful."

GG: When Bill met you at the train station and asked you back, you said, "Okay, we'll do *MAD* . . . "

Feldstein: Well, he said, "What'll we do?" And I said, "What do you mean, what'll we do?"

GG: So in a way he didn't have faith in *MAD* at that point.

Feldstein: He *never* had faith in *MAD*. I don't think he had faith in *MAD* when it reached three million. [In 1973]

GG: What do you mean by that?

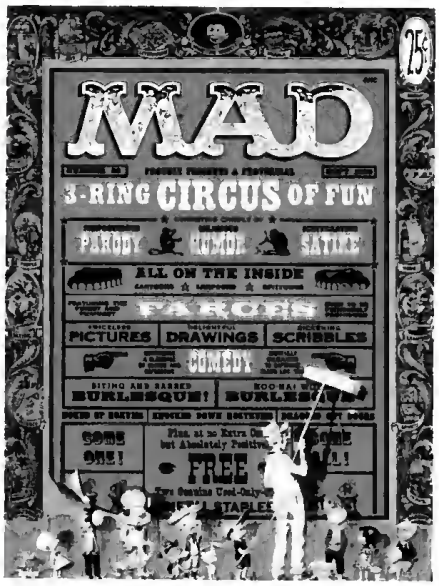
Feldstein: I mean he just didn't understand it, and he never believed it was really going to become the American icon that it became. Because he never understood it, and he couldn't partake of it either. I think he wanted to get back to doing the kind of thing we did together, you know, where he would be part of the creative effort. I think that's where he got his most satisfaction from. And *MAD* was something that was beyond him—

GG: Well, he enjoyed it—

Feldstein: He enjoyed it, but only as a fan. And the only participation that he had on a creative level was covers. Cover conferences. He would say, "Okay, that's a good cover." But his only participation in *MAD* was prior to press time when he would be presented upon his desk the mechanicals for the issue, and he would read it like a reader would read it. And the only thing he was concerned with, aside from enjoying it, was any possible legal problems, which were few and far between because I had good sense for libel and slander and what was free press and what was journalistic criticism. And I would enjoy hearing him cackling in the next office as he was reading the issue, because he never sat in on any of the conferences, he knew nothing about any of the stories, and a few other things he didn't know about. He didn't know about my gathering up of a tremendous inventory of stories. Writers that had ideas, I bought when they had them. I didn't say, "I don't need anything this week because I've got enough." I bought. Artists, when they finished their jobs, got another job. And little by little I gathered up an inventory of articles, mostly timeless kind of things that wouldn't change within a month or two or six or seven issues. The timely articles, like the ad satire or the movie satire or the television satire, or any particular thing that was in the news, they got published immediately, but "Condoms to Match Careers" stayed because it would work all the time. And so I actually got, at one point I think I had almost four issues of inventory—which when I retired, they had all that cushion—and I used it to balance books well, so I didn't have to have three stories by Jack Davis or three stories by the same writer. I could balance the art or I could balance the subject matter, if I didn't have anything on like, packaging or something like that, I could put in a packaging article, so the magazine had a lot of scope. I was very comfortable with it. I was able to go away on three-week vacations and not worry, because I had this. I mean, the movie was assigned, the TV show was assigned, whatever timely articles were assigned to the artists to be ready by deadline, and I could pick out of the inventory what I needed to finish the book.

GG: In Frank Jacobs's book, it says that after you came back and took over *MAD*, Bill peeked in your office and he was amazed to find you were working on it as if you had been doing it all along.

Feldstein: Yeah. I amazed myself. It just came so natural. I went through the inventory that Harvey had left of some stuff, and finished up issue #28, which was the Spring Issue with the spring on the cover. And Bill said, "Okay, let's see what you can do, but I've got to cut some expenses, so I'm only going to give you two colors on the cover." So my first issue [*MAD* #29] had two colors. So I came up with this circus poster, this black and white with red and then red screens, so the circus poster was the first cover I did. I used some of Harvey's inventory in #29 and I did some original



TM and © E.C. Publications, Inc.

stuff that I wrote myself because I didn't have anybody. And then Nick Meglin came back from the Army so I got some assistance. Jerry De Fuccio was there and I got some assistance. I think Frank Jacobs was our first freelance writer that I hired. He came in with some stuff and I hired him, and the pattern began to set itself. *MAD* was like an amazing phenomenon for me, it was just one incident of serendipity after another. All these talented people were walking into the office, not aware that there'd been this terrible change, that Harvey had left and taken all the artists with him. A guy like Bob Clarke came in just looking for work, and I grabbed him. And Dave Berg. I don't think they knew that there was a new editor who was on his knees praying for artists and writers to help him do this job. I was lucky. I don't know how the first few issues got done, but they got done. The sales did not dip, which was good because we were concerned. It was only at about 375,000 anyway at that time; it had dropped off. Harvey's first and second issues of the new format had done well, and then the third issue had done less, and the fourth issue had done less, and we were at about 375 when I took over, and it stayed at that level for a little while, and then it started to climb. And now we can get into, according to Bill Gaines, why I became, "The highest paid editor in the world." The magazine was starting to do well, and Leader News went bankrupt and we were being distributed, I think through Ace, maybe we got into American News Company at that time which was a distributor that had a lot of newsstands on corners and subway stations around the country, whatever it was, any kind of transportation and things. And I think railroad stations, and so we were getting much better distribution. That helped with distribution and then the sales followed. In any case, sometime in the late 50s *MAD* had been making a profit, and Bill was taking his draw or whatever it was that he lived on, but he wasn't giving any money to his mother or sister who were the other of the three stockholders of the company. And so there developed in the company what they call a surplus. There was a million dollars, the taxes were paid on it, but the surplus was in the company. And the IRS walked in, and you have to remember in the late 50s there was a graduated income tax that wasn't like it is now where everybody pays between 30 and 32% or whatever it is. In those days it was like up to about 85 or even 87%; if you made a lot of money, you really got clobbered. It was a terrible kind of tax system that had laid over from the war. So if they took this million dollars which the IRS insisted either be used for investment and expansion or distributed to the stockholders, because they wanted the taxes on the income, and if the mother and the sister and Bill had taken this million dollars, it would have been taxed in like the 87% category. We had a hotshot accountant at the time, Sid Gwirtzman. He found this company that had a tax loss. Now if you have a tax loss, there's no taxes when you get money up to the point of the loss. In any case, what happened was *MAD* got sold for a ridiculous sum of money, I think $5 million which Bill thought was hysterical. I mean, now we're talking about selling 475,000, we were up maybe 100,000. We sold to a textile machinery manufacturing company that had this huge tax loss I guess from investment in machinery that they'd built that they hadn't sold, and Gwirtzman approached them to buy *MAD* for $5 million with a million dollars down; the million dollars down was the surplus. In other words, give them the company, they gave him back the million dollars, and the Gaines family only had to pay capital gains because they were selling. And then the rest, there was a payment schedule based on profit, I guess it was based on profit, for the rest of the $4 million. So Gaines sold the magazine, he no longer owned it. It was owned by Premiere Corporation, which was Premiere Industries, which was this textile machinery manufacturing company

and other subsidiaries. I went off the wall. I said to Bill, "You know, I'm not Harvey Kurtzman. I didn't want 51%, but I sure would have liked a piece of this thing because I got it going again for you." I don't know whether he ever considered giving me a piece of it before he sold it or whether he just figured he'd pacify me. He said, "Well, I'll give you a piece of it now. I'll give you a contract with a percentage of the gross profit. It won't be net because Premiere can put in all of their expenses and their airplanes and yachts and their executive things and bleed the company dry and there won't be any profit except for what they're going to pay me, so we'll make it gross." And that, getting a percentage of the gross of *MAD* magazine, at the time would have meant a raise of about $3,500 a year for me, I would like go from $15,000 to $18,000, but what they didn't realize was that if this thing went from 437,000 to 2.8 million with 150 paperbacks, 11 foreign editions, and four annuals a year, that gross was tremendous. Really tremendous. And over the years, as the magazine went into the late 50s and early 60s and became more and more successful, and we moved from American News Company to Independent News because they eventually bought it from Lionel and made it part of their distribution, we were getting tremendous distribution, and then we were getting all the subsidiary money from all of these things—Signet Book Paperbacks and things like that—my salary went into the six figures. I was making a lot of money, and I got as high as $200-something-thousand dollars a year because of this percentage deal that started out as a $3,500 raise based on the gross at that time. And that's how he used to go around bragging that I was the highest paid editor in the world. He didn't really know that was going to happen, it happened strictly on the basis of the magazine just doing well and being the kind of thing that everybody wanted to buy and read.

GG: He could have taken that million dollar surplus, though, started another magazine, and still hung onto *MAD*.

Feldstein: Yes, he could have. It was a strange move. I don't think it was the best of business moves. The million dollars could have been used to get Harvey back in and do another magazine for us, or whatever. But anyway, it was a great break for me. At first I was upset and then he pacified me with this deal, and he gave me a contract, and it was a five-year contract, and every five years we'd sign it up again because he had no objection to it, it wasn't hurting him. He was getting paid. I think shortly after we went to Warners or Independent News, I forget which, he was paid off. He had his $5 million. He no longer had any interest in the magazine; he was only the publisher. And I once casually mentioned to someone that I made more money than Bill Gaines; I don't know how he heard about it but it got to him and he was furious. Oh, God. I don't know how much he made after that. I don't know what he held Warner up for when Warner finally bought us; maybe he got a contract equivalent to mine, I don't know. So we had two slices of the pie.

GG: Why did you retire from *MAD*?

Feldstein: Bill thought I had retired because



Bill Goines ond Al Feldstein, circo 1978. (Photo by E. B. Bootner)

my late wife had developed cancer, but I had done this three-year contract well before we even dreamed of this tragedy. I was just going to quit because I had made some very good investments in real estate. I was paying alimony to my first wife, and between alimony and the tax situation the way it was, I figured if I could sell all this real estate and invest the money in tax-free bonds, I'd probably have three-quarters of what I was keeping, even with my big salary at *MAD*. So I planned to retire. And it was because I felt there were things I felt we should be doing to avoid just atrophying of old age, which I sadly see has come to pass because *MAD* is still what it is and we didn't do anything with it. Now they're doing some of the things I wanted to do back in 1982 and '83, a *MAD* TV show and like that.

GG: Do you ever wonder or ponder what direction your life might have taken if you had never gone down to meet Bill Gaines?

Feldstein: God, I've never really thought about it. It's frightening, because I was really kind of plodding around in the business, freelancing, and as you showed me when you brought up all this stuff I had completely forgotten, all these little jobs for these little publishers. That was the life of a freelancer, and if I were lucky, maybe I would have tied up with Stan Lee or somebody who would constantly feed you work, the way we fed our own artists when they came to us. No. That's why I'm a firm believer in serendipity, serendipity being an unplanned, sudden surprise turn of events. Wroten said I should go and see Bill Gaines. Serendipity. You know, I consider that I've had four lives: my freelance life, my EC life, my *MAD* life, and my current life as a western and landscape artist. Since I retired from *MAD* and went back to painting, I've been really kind of ambitious to become known as a fine artist, instead of just the editor of *MAD* and a comic book artist, and so I'm kind of in this quandary. I'm painting these Western scenes and wildlife scenes and I've got galleries and everything, but I'm not really getting as successful at it as I'd like to be, and I keep getting pulled back by the collectors into my old life of comic book artist and editor. I'm trying to escape it, so it's kind of like I'm torn. And it's really interesting because the money that I get from my paintings of revisited EC covers far surpasses the money I get from my other paintings.

GG: Well, it's like we were discussing, you can never really live down your past.

Feldstein: Well, things are happening, and I'm beginning to get convinced I should play with it. Russ Cochran wants to start up his auctions again, but he doesn't want my big paintings which go for $4,000 or $5,000 or $3,700 whatever. He'd like something in the $1,000 to $1,500 class. I'm really not interested in doing little pen and ink comic book stuff anymore and coloring them, so I proposed to him that I do smaller paintings, like smaller science fiction landscapes. Maybe even do some smaller revisited paintings, 12" x 16" or so, that I would be willing to do for about $1,500. And of course, Wendy's portrait of her dad with the Three GhouLunatics he wants to do as a limited edition print. So we'll see how that goes. So like I said, I can't escape this.

GG: You can't escape your past. You have to just learn to live with it, I think.

Feldstein: That's right. Right.



AL FELDSTEIN
Studio And Gallery

The Comics Code



While the aftermath of the Senate Subcommittee hearings brought about little actual legislation regarding comic books, anti-comic sentiment was running at a fever pitch, which resulted in a number of wholesalers and retailers refusing to handle horror titles. Bundles and bundles of comics (EC's included) were being returned to their publishers unopened.

Not long after the investigation, Bill Gaines decided to adopt a proactive position. He had been lunching with other publishers to test the waters regarding his notion that they all band together to repair the damage caused by Wertham, the hearings, and the press.

The prevailing wisdom was that the comics industry was too competitive to "get together at anything except a funeral." Undaunted, Gaines wrote a letter to all the comic publishers. Gaines felt that the publishers should commission their own study to determine if there *was* an actual link—as Dr. Wertham suggested—between crime and horror comics and juvenile delinquency. Gaines also proposed that the publishers collectively hire a public relations firm to repair the comics industry's image, and work together to protect the publishers against the censorship of comics material, which Gaines considered a freedom of the press issue.

Gaines rented a hall and issued an open invitation, and to his surprise nine publishers showed up at the first meeting. Thirteen made the third, and by the fourth all of the publishers were accounted for. *Archie* publisher John Goldwater was elected chairman, and an official board was appointed. Bill had been successful; he had brought the publishers together.

Unfortunately, what he got wasn't what he had bargained for. Rather than following Gaines's original suggestions, the group voted to ban the words "terror," "horror," and "crime" from comics. "This isn't what I had in mind," said Gaines, and he walked out of his own meeting.

Gaines refused to join the Association, and was quite outspoken against the direction it had taken.

On September 16, 1954, the Association appointed Judge Charles F. Murphy as its head, endowing him with a $100,000 budget and full authority over the content appearing in comic books. The Comics Code, hammered out by Murphy and the Association, was officially adopted on October 26th, 1954.

Two days prior to Murphy's appointment, Gaines had dropped his horror and crime comics to try and repair his tarnished reputation and to salvage his business. He would invest, he said, $250,000 to create and publish a new "clean, clean line."

Bill was still not a member of the Association, and one question remained: Would the wholesalers handle his "clean, clean" books if EC was not a member? He wrote a letter of appeal to the wholesalers, but the fact was that the "clean, clean" New Direction comics were not selling—without the Code seal they were not getting on the stands. Gaines called a meeting of all the EC editors, artists, and writers, and the staff persuaded Gaines to join the Association rather than go out of business. EC applied to join, but—incredibly—the firm was not welcomed. "You said some nasty things about the Association," John Goldwater reportedly told Gaines. "If you want to join my association, you're going to have to apologize to me personally." The board considered EC's application, but Goldwater apparently kept insisting on an apology. Other publishers became enraged at the treatment Gaines was being given, and threatened to resign if EC was not allowed to join. Goldwater was outvoted, and the board accepted EC's application.

EC's New Direction comics began carrying the Code seal, but sales picked up only slightly. There may have been a good reason for this: a pervasive rumor around the industry had it that one of the Association's major members had been strongly suggesting that Gaines's comics be blackballed.

Gaines had dropped his horror and crime comics as a gesture of good will. Consequently, he became especially annoyed that the Code as enacted permitted the word "crime" on comic-book covers, so long as it never appeared alone and was used with "restraint."

Still, "crime" or no "crime," virtually none of the material EC was best known for could get through the Code, and after relatively short-lived dalliances with his New Direction comics and Picto-Fiction magazines, Gaines abandoned forever his comic book line and turned his full attention to *MAD* magazine.

The full text of the original Comics Code follows.

—GG



[Portions of this article were researched from three issues of The Profit, *a promotional newsletter EC sent out to wholesalers, as reprinted in* Potrzebie *#3, Feb. 1955.]*



THIS SEAL OF APPROVAL appears only on comic magazines which have been carefully reviewed, *prior to publication*, by the Comics Code Authority—an agency operating apart from any individual publisher, exercising independent judgment—and found to have met the high standards of morality and good taste required by the code of the Comics Magazine Association of America, Inc.

CODE OF THE COMICS MAGAZINE ASSOCIATION OF AMERICA, INC.

Adopted on October 26, 1954, the enforcement of this code is the basis for the comic magazine industry's program of self-regulation.

CODE FOR EDITORIAL MATTER

General Standards Part A

1) Crimes shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals.
2) No comics shall explicitly present the unique details and methods of a crime.
3) Policemen, judges, government officials and respected institutions shall never be presented in such a way as to create disrespect for established authority.
4) If crime is depicted it shall be as a sordid and unpleasant activity.
5) Criminals shall not be presented so as to be rendered glamorous or to occupy a position which creates a desire for emulation.
6) In every instance good shall triumph over evil and the criminal punished for his misdeeds.
7) Scenes of excessive violence shall be prohibited. Scenes of brutal torture, excessive and unnecessary knife and gun play, physical agony, gory and gruesome crime shall be eliminated.
8) No unique or unusual methods of concealing weapons shall be shown.
9) Instances of law enforcement officers dying as a result of a criminal's activities should be discouraged.
10) The crime of kidnapping shall never be portrayed in any detail, nor shall any profit accrue to the abductor or kidnapper. The criminal or the kidnapper must be punished in every case.
11) The letters of the word "crime" on a comics magazine cover shall never be appreciably greater in dimension than the other words contained in the title. The word "crime" shall never appear alone on a cover.
12) Restraint in the use of the word "crime" in titles or sub-titles shall be exercised.

General Standards Part B

1) No comic magazine shall use the word horror or terror in its title.
2) All scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism shall not be permitted.
3) All lurid, unsavory, gruesome illustrations shall be eliminated.
4) Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and in no case shall evil be presented alluringly nor so as to injure the sensibilities of the reeder.
5) Scenes dealing with, or instruments associated with walking dead, torture, vampires and vampirism, ghouls, cannibalism and werewolfism are prohibited.

General Standards Part C

All elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the Code, and are considered violations of good taste or decency, shall be prohibited.

Dialogue

1) Profanity, obscenity, smut, vulgarity, or words or symbols which have acquired undesirable meanings are forbidden.
2) Special precautions to avoid references to physical afflictions or deformities shall be taken.
3) Although slang and colloquialisms are acceptable, excessive use should be discouraged and wherever possible good grammar shall be employed.

Religion

1) Ridicule or attack on any religious or racial group is never permissible.

Costume

1) Nudity in any form is prohibited, as is indecent or undue exposure.
2) Suggestive and salacious illustration or suggestive posture is unacceptable.
3) All characters shall be depicted in dress reasonably acceptable to society.
4) Females shall be drawn realistically without exaggeration of any physical qualities.

NOTE: It should be recognized that all prohibitions dealing with costume, dialogue or artwork applies as specifically to the cover of a comic magazine as they do to the contents.

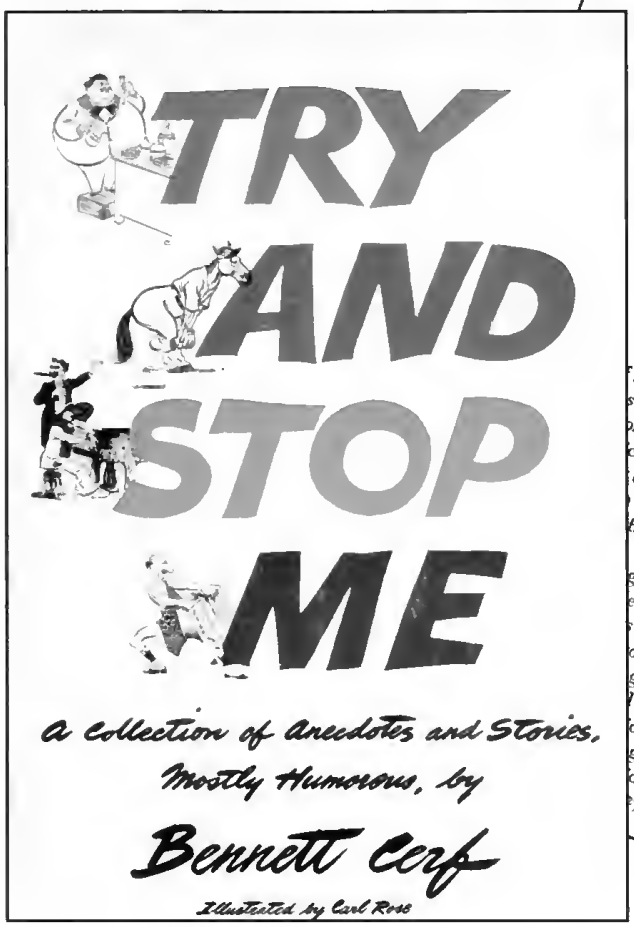
Marriage and Sex

1) Divorce shall not be treated humorously nor represented as desirable.
2) Illicit sex relations are neither to be hinted at or portrayed. Violent love scenes as well as sexual abnormalities are unacceptable.
3) Respect for parents, the moral code, and for honorable behavior shall be fostered. A sympathetic understanding of the problems of love is not a license for morbid distortion.
4) The treatment of love-romance stories shall emphasize the value of the home and the sanctity of marriage.
5) Passion or romantic interest shall never be treated in such a way as to stimulate the lower and baser emotions.
6) Seduction and rape shall never be shown or suggested.
7) Sex perversion or any inference to same is strictly forbidden.

CODE FOR ADVERTISING MATTER

These regulations are applicable to all magazines published by members of the Comics Magazine Association of America, Inc. Good taste shall be the guiding principle in the acceptance of edvertising.
1) Liquor and tobacco advertising is not acceptable.
2) Advertisement of sex or sex instruction books are unacceptable.
3) The sale of picture postcards, "pin-ups," "art studies," or any other reproduction of nude or semi-nude figures is prohibited.
4) Advertising for the sale of knives, concealable weapons, or realistic gun facsimiles is prohibited.
5) Advertising for the sale of fireworks is prohibited.
6) Advertising dealing with the sale of gambling equipment or printed matter dealing with gambling shall not be accepted.
7) Nudity with meretricious purpose and salacious postures shall not be permitted in the advertising of any product; clothed figures shall never be presented in such a way as to be offensive or contrary to good taste and morals.
8) To the best of his ability, each publisher shall ascertain thet ell stetements made in advertisements conform to fect end avoid misrepresentation.
9) Advertisement of medical, health, or toiletry products of questionable nature are to be rejected. Advertisements for medical, health or toiletry products endorsed by the American Medical Association, or the American Dental Association, shall be deemed acceptable if they conform with all other conditions of the Advertising Code.

Try and Stop Me



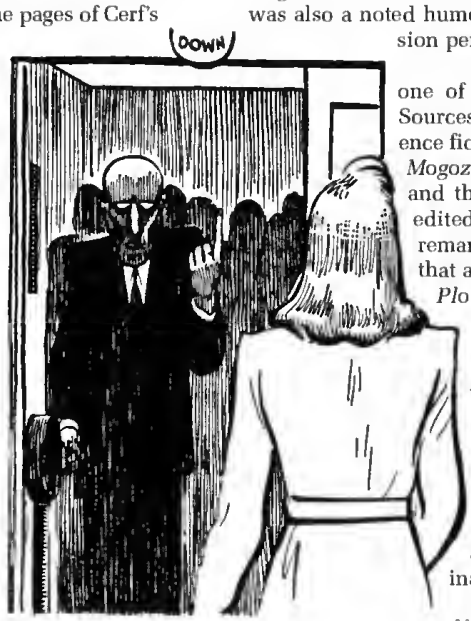


One of Bill Gaines's favorite books was Bennett Cerf's *Try and Stop Me*, a collection of anecdotes and stories about such luminaries as Alexander Woollcott, George Bernard Shaw, the Marx Brothers, Gertrude Stein, Jimmy Durante, George Kaufman, and Moss Hart, to name but a few. As the dust jacket copy enthuses, "Here are the most amusing anecdotes of the theatre, the book world, movies and sports, and the most interesting ghost stories." It is this last category that has particular relevance for EC fans, for quite a few of Gaines's famous "springboards" sprang directly off the pages of Cerf's 1944 tome.

During EC's heyday, Bill Gaines was a voracious reader, often staying up all night reading just about anything he could get his hands on in search of germs of ideas that could be fashioned into comic book plots. As he would read, Bill would jot down any interesting plot ideas on whatever scrap of paper was handy, and bring it in to the EC office to "sell" Feldstein, Craig, and occasionally Kurtzman on fleshing out the "springboard" into a full-blown comic continuity. Sometimes this would prove to be a tough sell, which threatened to throw EC's daily schedule into chaos because, recalled Gaines, "we simply *hod* to have a finished story by five o'clock."

In the "Trail of the Tingling Spine" chapter of *Try and Stop Me*, Gaines found the inspiration for such well known EC stories as "The Patriots" (*Shock SuspenStories* #2), "Horror House" (*Vault of Horror* #15), "Reflection of Death!" (*Toles from the Crypt* #23), "Room for One More," illustrated below (*Hount of Feor* #7), "Jivarro Death!" (*Two-Fisted Toles* #19), "Out of the Frying Pan..." (*Crime SuspenStories* #8), and "Yellow!" (*Shock SuspenStories* #1). Stories inspired by *Try and Stop Me* are footnoted throughout under each issue in question.

For his part, Bennett Cerf was a ubiquitous figure during much of the twentieth century. Cerf launched Random House publishers in 1927, initially presenting works by such notables as Eugene O'Neill, Sinclair Lewis, and William Faulkner. Cerf was also a noted humorist, columnist, and radio and television personality.



Of course, *Try and Stop Me* was but one of Gaines's sources for "springboards." Sources of inspiration for many of EC's science fiction stories include early issues of *The Mogozine of Fontosy and Science Fiction*, and the 1940s- and '50s-era SF anthologies edited by Groff Conklin. Gaines also once remarked to comics historian John Benson that a reference book entitled *One Hundred Plots Used and Abused* was another source for many of EC's plotlines. As Benson points out, however, the most interesting thing about these "springboard" plot ideas is that Gaines and Feldstein had an uncanny knack for taking these as a point of departure and then expanding upon, combining, and even fixing the inherent flaws in them to create stories that in some cases are far superior to the original source of inspiration.

—GG

(Continued from page 64)

A MOON, A GIRL...ROMANCE

#9, September — October 1949 — Cover: Feldstein

10	*I WAS JILTED AND HAD NO DESIRE TO LIVE* (Feldstein)	Feldstein
1	GIRL FRIDAY	text
8	I WAS A FLIRT*	Ingels
1	ADVICE FROM AMY...**	letters
1	House ad: *Modern Love* #3	cover, text
1	DEAR DIARY...	text
1	House ad: *Picture Stories* series	covers, text
9	I WAS A...HEART PIRATE***	Moldoff/Feldstein
1/2	House ad: "Creme-Perfume"****	Feldstein

*Sub-titled "...A Spanking Good Time!"
**"Amy's" advice was actually written by Gaines and Feldstein
***A "Moon Girl Love Story;" Moon Girl appears. Feldstein's comment: "I *do* think it's my inking. Some of the pencils might be mine. Could be Moldoff's last job—unfinished."
****Feldstein's comment: "This was my little mail order business with a friend in the perfume business."



#10, November — December 1949 — Cover: Feldstein

8	*SUSPICIOUS OF HIS INTENTIONS!* (Feldstein)	Feldstein
6	I WAS A WILD GIRL	Harrison
1	ADVICE FROM AMY...*	letters
1	JUST A LARK!	text
6	TRIANGLE OF LOVE	Ingels
1	House ad: *Modern Love* #4	cover, text
1	DEAR DIARY...	text
7	I THOUGHT I LOVED MY BOSS**	Harrison & Wood

*Note letter from "William G." of White Plains, N.Y.
**Sub-titled "Youth and Age *Cannot* Mingle!" First Wallace Wood art for EC.





Detail from "I Was a Flirt," *issue #9.*

#11, January — February 1950 — Cover: Feldstein

8	*HEARTS ALONG THE SKI TRAIL*	Harrison & Wood
7	UNDER-COVER LOVE	Johnson
1	WHAT WOULD *YOU* DO?	text
6	MY OFFICE ROMANCE*	?
1	ADVICE FROM AMY...	letters
1	House ad: *Modern Love* #5	cover, text
7	SUMMER LOVE	Ingels
1	House ad: *Picture Stories* series	covers, text

*Sub-titled "I Almost Lost My Love!"



#12, March — April 1950 — Cover: Feldstein

IC	House ad: *Saddle Romances* #11	cover, text
8	*PRISON WIDOW* (Feldstein)	Feldstein
7	NOT WORTHY OF LOVE! (Fox)	Ingels
1	WHAT WOULD *YOU* DO?	text
6	BLIND TO MY REAL LOVE!	Iger
1	ADVICE FROM AMY	letters
1	House ad: *Picture Stories* series	covers, text
7	Rx FOR ROMANCE	Harrison & Wood

(The End)



William M. Gaines, editor #9-12
A Moon, a Girl...Romance continued as *Weird Fantasy* with #13.
Listing begins on page 135.



#1, June — July 1949 — Cover: Feldstein

8	*STOLEN ROMANCE* (Feldstein)	Feldstein
7	STARS IN MY EYES!*	Ingels
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (1st version) (Feldstein/Gaines)	Feldstein
1	House ad: "Sure-Fire Winners!"	covers, text
1	House ad: *Picture Stories* series	covers, text
2	DEAR DIARY...	text
11	DIME-A-DANCE HOSTESS!** (Feldstein)	Feldstein

*Sub-titled "Chasing After Fame!"
**Same as "Dance-Hall Racket" in *Crime Patrol* #10, but with different splash and end panels.



#2, August — September 1949 — Cover: Craig & Feldstein*

10	*I CRAVED EXCITEMENT!* (Feldstein)	Craig & Feldstein*
1	YOUR NEWSDEALER--HE IS YOUR FRIEND! (2nd version) (Feldstein/Gaines)	Feldstein
1	TO THE HIGHEST BIDDER!	text
8	MONEY STOOD IN THE WAY OF MY HAPPINESS**	Waldman
1	KEEPING UP WITH THE JONES FAMILY!	text
1/2	House ad: *Picture Stories from the Bible*	covers, text
8	A NIGHT AWAY FROM HOME	Ingels
1/2	House ad: *Picture Stories* series	covers, text
1	House ad: "Make-a-Card" greeting card set***	?

*Working together as "F.C. Aljon" (Feldstein Craig Al John).
**Sub-titled "Love Was Not Enough!"
***Sold through the EC office.



#3, October — November 1949 — Cover: Feldstein

9	*OUR FAMILIES CLASHED!* (Feldstein)	Feldstein
1	THE TRIANGLE	text
8	WOMAN'S TREACHERY!*	Morales/Craig
1	ADVICE FROM ADRIENNE...**	letters
1	House ad: *A Moon, a Girl...Romance* #9	cover, text
1	BLIND LOVE	text
1	House ads: "Creme-Perfume"***, *Picture Stories from the Bible*	Feldstein, covers
9	LOVE MUST BE EARNED	Sink

*Note: Craig recalled to John Benson that Lou Morales penciled this story. Bill Gaines reported the reason for this in a taped interview with Fred von Bernewitz in 1955. This story, completely lettered and penciled (by Lou Morales), was rejected by the editors at DC, who objected to the interracial love element. The story was sent down to EC, where it was re-lettered and inked by Craig, and published in *Modern Love* #3.
**"Adrienne's" advice was actually written by Gaines and Feldstein
***Feldstein's comment: "This was my little mail order business with a friend in the perfume business."



#4, December 1949 — January 1950 — Cover: Feldstein

7	I WAS A "B"-GIRL! (Feldstein)	Feldstein
1	ADVICE FROM ADRIENNE	letters
7	THREE-CORNERED ROMANCE	Harrison
1	House ad: *Saddle Romances* #10	cover, text
7	*DOCTOR TO MY HEART*	Ingels
1	THE GREEN-EYED MONSTER!	text
7	I GAVE MY LOVE AWAY	Hara

#5, February — March 1950 — Cover: Feldstein

IC House ad: *A Moon, a Girl...Romance* #11 — cover, text
8 *SHAME!* (Feldstein) — Feldstein
7 VIDEO ROMANCE — Ingels & Harrison
1 WHAT WOULD *YOU* DO? — text
6 I WAS CURSED BY MY PAST! — Palais
1 ADVICE FROM ADRIENNE... — letters
1 House ad: *Picture Stories* series — covers, text
7 TOO BUSY FOR LOVE — Harrison & Wood



#6, April — May 1950 — Cover: Feldstein

IC House ad: *A Moon, a Girl...Romance* #12 — cover, text
8 SECOND WIFE (Feldstein) — Feldstein
7 CAREER GIRL! (Fox) — Ingels
1 WHAT WOULD *YOU* DO? — text
6 MEANT FOR EACH OTHER — Iger
1 ADVICE FROM ADRIENNE — letters
7 *THE LOVE THAT MIGHT HAVE BEEN . . .* — Harrison & Wood



#7, June — July 1950 — Cover: Feldstein

IC ADVICE FROM ADRIENNE — letters
8 *THEY WOULDN'T LET ME LOVE HIM* — Harrison & Wood
7 A LESSON IN LOVE (Fox) — Ingels
6 SADDLED TO A GHOST — Iger
8 SACRIFICE . . . — Kamen
1 WHAT WOULD *YOU* DO? — text



#8, August — September 1950 — Cover: Feldstein

7 *I HAD TWO HUSBANDS!* (Fox) — Kamen
1 WAY TO A MAN'S HEART! — text
6 ILLEGAL TO LOVE! — Wood & Harrison
7 FLAMES IN MY HEART! — Iger
1 House ad: *Picture Stories* series — covers, text
1 ADVICE FROM ADRIENNE — letters
8 THE LOVE STORY TO END *ALL* LOVE STORIES!* (Feldstein) — Feldstein

*parody of the comic book industry; Gaines and Feldstein appear



William M. Gaines, editor/Albert B. Feldstein, associate editor (issues 7 and 8)

(The End)

ENTERTAINING COMICS

—EC "EDUCATIONAL" COMICS—

Note: these comics were produced by EC for David Gaines, M.C. Gaines's brother and Bill Gaines's uncle.

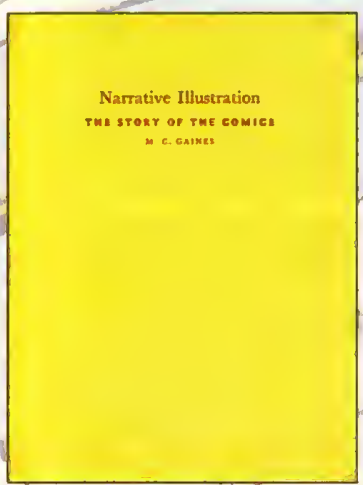


K.O. Punch, The, 1948 (16 pages)
Note: Al Feldstein-penciled splash, interior art by George Roussos



Lucky Fights It Through, 1949
(16 pages) Note: VD pamphlet, Harvey Kurtzman's first work for EC

Out of the Past a Clue to the Future, 1946?
(16 pages)
Note: prepared for Columbia University.
No example could be located for inclusion.



Narrative Illustration, Summer 1942
(16 pages with 12-page comic insert)
Note: rare M.C. Gaines pamphlet on comics



Good Triumphs Over Evil!, 1943
(12 pages)
Note: rare M.C. Gaines pamphlet on comics, sequel to *Narrative Illustration*



Reddy Kilowatt, 1946 (reprinted 1958)
(16 pages)



Reddy Kilowatt Comic Book #2, 1947 (16 pages) *Edison, the Man Who Changed the World* Script by Gardner Fox.



Reddy Kilowatt Comic Book #2, 1954 (16 pages) *Light's Diamond Jubilee*



Reddy Kilowatt Comic Book #2, 1956 (16 pages) *Wizard of Light*



Reddy Kilowatt Comic Book #3, 1956 and 1960 (16 pages) *The Space Kite* Note: Joe Orlando art/script by Nick Meglin. Meglin reports that he is still waiting to receive full payment for the story!



Reddy Made Magic #2, 1956 and 1958 (16 pages) Note: reprint of Reddy Kilowatt with splash panel change

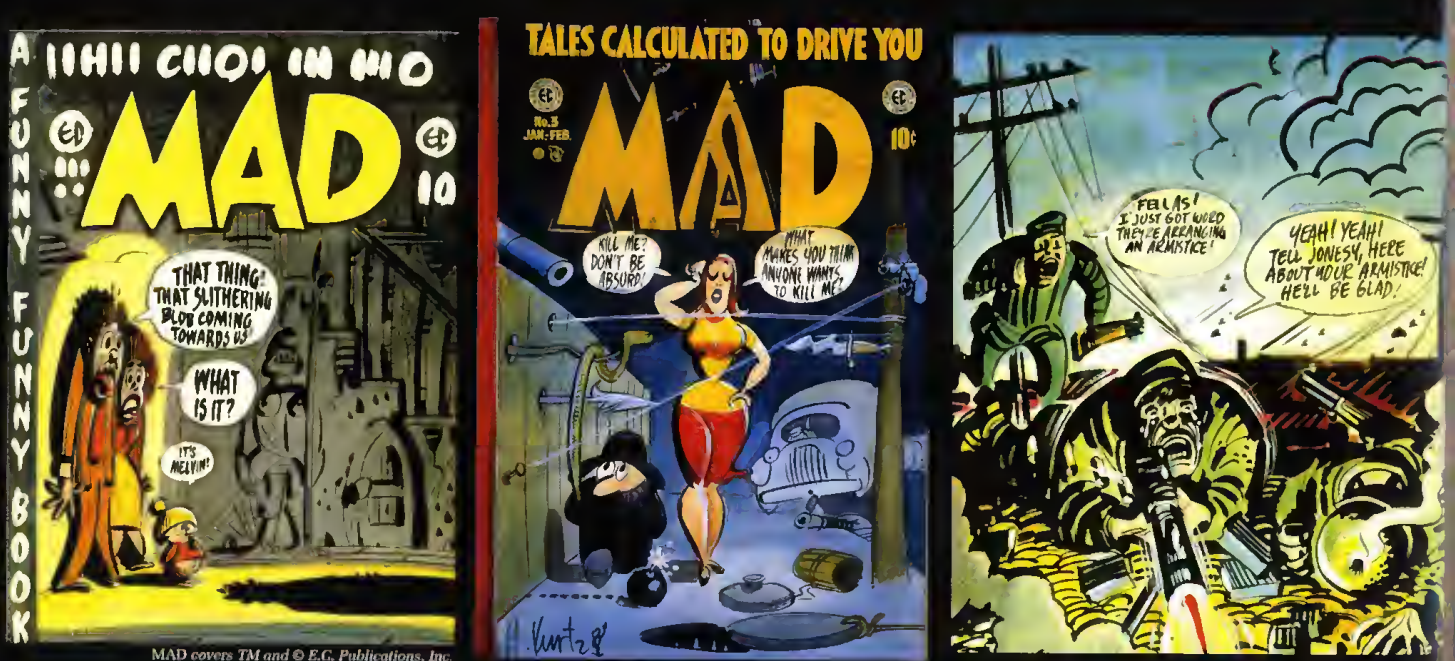


Reddy Kilowatt Comic Book #2, 1958 (16 pages). Note: reprint of Reddy Kilowatt Comic Book #2 (*Wizard of Light*, 1956), with different indicia

EC ARTIST ART GALLERY



Graham Ingels oil paintings, done for Russ Cochran's comic art auctions in 1989.



MAD *covers TM and © E.C. Publications, Inc.*

Harvey Kurtzman, cover roughs to MAD *#1 (1952),* MAD *#4 (1953), and* Two-Fisted Tales *#25 (1951).*



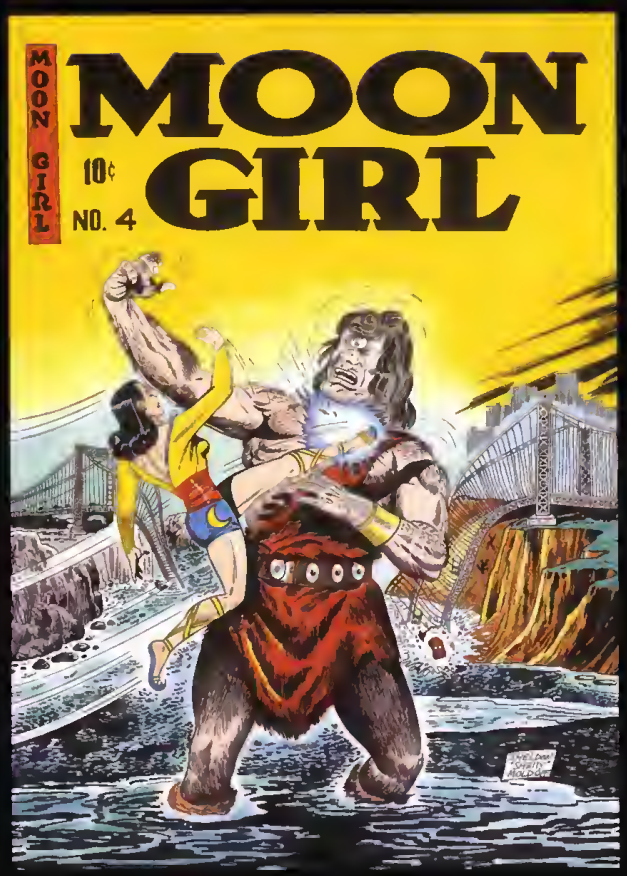


Alfred E. Neuman TM and © EC Publications, Inc.

Johnny Craig, "Group Portrait" (1991), and "On the Rack" (1992)



Marie Severin Weird Science-Fantasy *#27*
hand-colored print



Shelly Moldoff, Moon Girl *#4 cover re-creation, 1996.*



Al Feldstein, "Self Portrait," 1941 (age sixteen)



Al Feldstein, "Arkansas Farm," 1946



Walloce Wood oil painting, done in the early 1950s os o gift to Bill Gaines. The painting hung in the EC offices for mony years.



Bernie Krigstein book jacket illustration, 1958

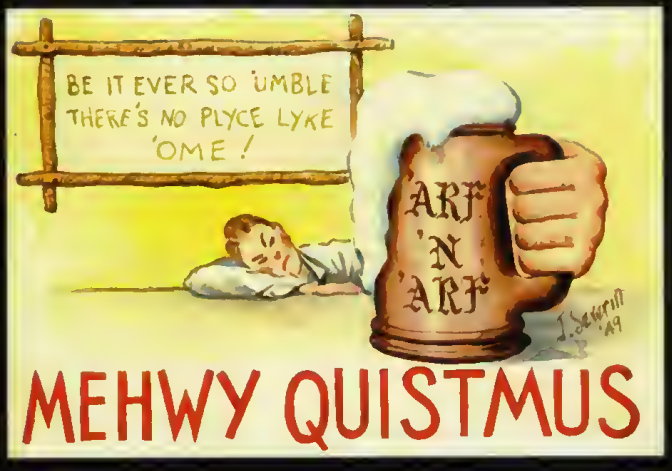


The original Rudy Noppi oil–pointed cover to Shock Illustrated *#2. Noppi painted hundreds of book covers in the 1950s ond 1960s (including numerous covers for the* Hardy Boys Mystery *series). Bill Gaines told Fred von Bernewitz and Ted White in December 1955 thot he used outside artists (like Noppi) on some of the Picto-Fiction covers because he "wanted o pro, someone who hod been doing this and was proficient with oils."*



Bill Elder caricature of President Jimmy Carter, 1976.













On this page: hand-drawn Christmas cards sent to Colin Dawkins (who wrote numerous stories for Two-Fisted Tales *at the very end of its run) from Harvey Kurtzman, John Severin, Marie Severin, and Bill Elder. The Kurtzman and Elder cards have appeared in the EC fanzine* Squa Tront, *but the others are previously unpublished.*

EC PHOTO GALLERY



Bill Gaines and Al Feldstein at the 1951 EC Christmas party; to Feldstein's left is Adele Kurtzmao. Visible in the bookcase are bound copies of EC comics, as well as various books and puip magazines (including many issues of *Weird Tales*) that EC's editors used as fodder for thair comic book stories.



Harvey Kurtzman, Bill Elder, and John Severin receive their gifts from Bill. In the front are EC colorist Marie Severin and Jack Davis's wife, Deoa. At far left is original EC busioess manager Frank D. Lee. Because most of the staff got camera equipmeot as gifts, these festivities became known as "the camera party." The staff later collaborated oo a giant "thank you" card, which Gaines had framed and hung in his office. [see *Squa Tront* #9]



Johnny and Tooi Craig, with Graham Ingels. Bill Gaines's mother, Jessie, is at the edge of the frame behind Johnny Craig.



Jack Devis, Joe Orlando, and Bill. In the background are Jessie Gaines and May Lee, Frank D. Lee's wife.



Gaines preseots a gift to Wally Wood; Wood's wife Tatjana is at left (in red). Behind Bill is Frank Lee; Marie Severin and Deoa Davis are in froot. The figure behind Wood is unidentified.





Adele Kurtzman, Nancy Siegel, Bill Gaioes (left), and Harvey Kurtzman (above) spending a quiet evening at the Kurtzman home in the early 1950s.



Jack Kameo (with wife Evelyn) and Al Faldstein (with first wife Claire). Note Feldstein's "Arkansas Farm" oil painting baog-ing on the wall. The spartan spread of pretzels, Ritz crackers, and potato chips is in stark cootrast to Bill Gaines's leter gourmet tastes.


The New Trend Comics
JACK DAVIS



THE VAULT OF HORROR

(formerly War Against Crime)

#12, April — May 1950 — Cover: Craig

IC	House ad: *Crypt of Terror* #17	Feldstein
8	*PORTRAIT IN WAX!* (Craig)	Craig/VK
7	THE WEREWOLF LEGEND (Fox)	Harrison & Wood
1	FINGERS OF DEATH!	text
6	HORROR IN THE NIGHT (Klapper?)	Kurtzman
1	THE VAULT-KEEPER'S CORNER	letters
1	TOOTH AND FANG!	text
7	TERROR TRAIN (Feldstein)	Feldstein



#13, June — July 1950 — Cover: Craig

IC	House ad: *Crypt of Terror* #18	Feldstein
8	THE DEAD WILL RETURN! (Feldstein)	Feldstein/VK
7	*THE CURSE OF HARKLEY HEATH** (Harrison?)	Wood & Harrison
1	THE DIAMOND OF DEATH!	text
6	DOCTOR OF HORROR (?)	Ingels
1	THE VAULT-KEEPER'S CORNER	letters
1	House ad: *Picture Stories* series	covers, text
7	ISLAND OF DEATH** (Kurtzman)	Kurtzman

*Harry Harrison thinks Jules Feiffer may have penciled this story
**Inspired by "The Most Dangerous Game" by Richard Connell



#14, August — September 1950 — Cover: Craig

8	*VOODOO VENGEANCE!* (Craig)	Craig/VK
1	THE VAULT-KEEPER'S CORNER	letters
7	WEREWOLF (Feiffer?*)	Feiffer & Harrison
6	RATS HAVE SHARP TEETH!** (Fox)	Ingels
1	ESCAPE!	text
1	House ad: *Picture Stories* series	covers, text
7	THE STRANGE COUPLE! (Feldstein)	Feldstein

*Harry Harrison recalled in a 1972 interview (and reiterated in a 1995 letter) that Jules Feiffer penciled and perhaps scripted this story; when asked later, however, Feiffer could not recall doing either. Harrison's comment on the story: "Very famous. Bill Gaines fired me right after this."
**Inspired by "The Graveyard Rats" by Henry Kuttner



#15, October — November 1950 — Cover: Craig

7	HORROR HOUSE!* (Craig)	Craig/VK
1	VOODOO VENDETTA	text
7	TERROR IN THE SWAMP! (Feldstein) [*HoF* #15, 1950**]	Feldstein/OW
1	CRASH!	text
1	THE VAULT-KEEPER'S CORNER	letters
6	REPORT FROM THE GRAVE (?)	Kamen
7	*BURIED ALIVE!* (Gaines/Feldstein)	Ingels

*Inspired by a fraternity initiation story in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try ond Stop Me* (Random House, 1944).
**Reprinted from *The Hount of Feor* #15 (first issue), with different splash and ending panels. Feldstein's comment: "This was a guest appearance by 'The Old Witch' to plug her own book! I wrote it on my own originally for *Hount of Feor* as 'The Thing in the Swamp!'"

#16, December 1950 — January 1951 — Cover: Craig

8	WEREWOLF CONCERTO!* (Craig)	Craig/VK
7	*FITTING PUNISHMENT*** (Gaines/Feldstein)	Ingels
1	BUSINESS	text
1	THE VAULT-KEEPER'S CORNER	letters
6	THE GRAVE WAGER*** (Gaines/Feldstein)	Kamen
7	ESCAPE! (Gaines/Feldstein)	Feldstein/OW

*Portions of this story are based on "Coffin for a Bed" (text, *Moon Girl* #6)
**Inspired by "In the Vault" by H.P. Lovecraft
***Inspired by "A Watcher by the Dead" by Ambrose Bierce



#17, February — March 1951 — Cover: Craig

8	TERROR ON THE MOORS! (Craig)	Craig/VK
7	BABY...IT'S COLD INSIDE!* (Gaines/Feldstein)	Ingels/OW
1	HEAT	text
1	THE VAULT-KEEPER'S CORNER	letters
6	*THE BEAST OF THE FULL MOON!* (Gaines/Feldstein)	Davis/VK
7	VOODOO HORROR! (Gaines/Feldstein)	Kamen/CK

*Inspired by "Cool Air" by H.P. Lovecraft



#18, April — May 1951 — Cover: Craig

8	*SINK-HOLE!* (Craig)	Craig/VK
7	LEND ME A HAND! (Gaines/Feldstein)	Davis/CK
1	TRAP	text
1	THE VAULT-KEEPER'S CORNER	letters
6	THE MASK OF HORROR (Gaines/Feldstein)	Kamen/VK
7	DYING TO LOSE WEIGHT! (Gaines/Feldstein)	Ingels/OW



#19, June — July 1951 — Cover: Craig

8	SOUTHERN HOSPITALITY! (Craig)	Craig/VK
7	THE JELLYFISH!* (Gaines/Feldstein)	Davis/CK
1	TWO RAPS!	text
1	THE VAULT-KEEPER'S CORNER	letters
6	DADDY LOST HIS HEAD!! (Gaines/Feldstein)	Kamen/VK
7	*REUNION!* (Gaines/Feldstein)	Ingels/OW

*Loosely inspired by "Skeleton" by Ray Bradbury





#20, August — September 1951 — Cover: Craig

8	ABOUT FACE! (Craig)	Craig/VK
7	*THE RELUCTANT VAMPIRE!* (Gaines/Feldstein)	Davis/CK
1	DECEPTION	text
1	THE VAULT-KEEPER'S CORNER	letters
6	GRANDMA'S GHOST!! (Gaines/Feldstein)	Kamen/VK
7	REVENGE IS THE NUTS'! (Gaines/Feldstein)	Ingels/OW



#21, October — November 1951 — Cover: Craig

8	ONE LAST FLING! (Craig)	Craig/VK
7	*THAT'S A 'CROC'!* (Gaines/Feldstein)	Larsen/OW
1	NOW OR NEVER!	text
1	THE VAULT-KEEPER'S CORNER	letters
6	CHILD'S PLAY (Gaines/Feldstein)	Kamen/VK
7	TRAPPED! (Gaines/Feldstein)	Davis/CK



#22, December 1951 — January 1952 — Cover: Craig

8	FOUNTAINS OF YOUTH! (Craig)	Craig/VK
7	*THE MONSTER IN THE ICE!** (Gaines/Feldstein)	Ingels/OW
1	CHOICE	text
1	THE VAULT-KEEPER'S CORNER	letters
6	GONE...FISHING! (Feldstein)	Davis/CK
7	WHAT THE DOG DRAGGED IN!** (Gaines/Feldstein)	Kamen/VK

*Inspired by "Frankenstein" by Mary Shelley
**Inspired by "The Emissary" by Ray Bradbury



#23, February — March 1952 — Cover: Craig

IC	EC artist of the issue: Graham Ingels	biography
8	A STITCH IN TIME! (Craig)	Craig/VK
7	99 44/100% PURE HORROR! (Gaines/Feldstein)	Davis/CK
1	SUPERSTITION!	text
1	THE VAULT-KEEPER'S CORNER	letters
6	DEAD WAIT! (Gaines/Feldstein)	Davis/VK
7	*STAIRED...IN HORROR!* (Gaines/Feldstein)	Ingels/OW

#24, April — May 1952 — Cover: Craig

IC	EC artist of the issue: Johnny Craig	biography
8	*A BLOODY UNDERTAKING!** (Craig)	Craig/VK
7	...WITH ALL THE TRAPPINGS! (Gaines/Feldstein)	Ingels/OW
1	PRESCRIPTION	text
1	THE VAULT-KEEPER'S CORNER	letters
6	IMPRESSED BY A NIGHTMARE! (Gaines/Feldstein)	Orlando/VK
7	THE DEATH WAGON! (Gaines/Feldstein)	Davis/CK

*Inspired by "For the Blood Is Life" by F. Marion Crawford



#25, June — July 1952 — Cover: Craig

IC	House ad: EC New Trend comics	covers, text
8	*SEANCE!* (Craig)	Craig/VK
7	KICKIN' THE GONG A ROUND! (Gaines/Feldstein)	Davis/CK
1	PARADISE!	text
1	THE VAULT-KEEPER'S CORNER*	letters
6	PRACTICAL YOLK! (Gaines/Feldstein)	Kamen/VK
7	COLLECTION COMPLETED! (Gaines/Feldstein)	Ingels/OW

*Letter from "Mrs. Arline Grandon Phelan;" see page 274



#26, August — September 1952 — Cover: Craig

IC	House ad: EC Science Fiction comics	Feldstein
8	TWO OF A KIND! (Craig)	Craig/VK
7	*GRAFT IN CONCRETE!* (Gaines/Feldstein)	Davis/CK
1	JOKER!	text
1	THE VAULT-KEEPER'S CORNER	letters
6	HALF-WAY HORRIBLE! (Gaines/Feldstein)	Check/VK
7	HOOK, LINE, AND STINKER! (Gaines/Feldstein)	Ingels/OW



#27, October — November 1952 — Cover: Craig

IC	House ad: *MAD* #1	Davis
8	SILVER THREADS AMONG THE MOLD! (Craig)	Craig/VK
7	PEOPLE WHO LIVE IN BRASS HEARSES . . . (Gaines/Feldstein)	Davis/CK
1	TREASURE!	text
1	THE VAULT-KEEPER'S CORNER	letters
6	*STRICTLY FROM HUNGER!* (Gaines/Feldstein)	Evans/VK
7	A GRIM FAIRY TALE!* (Gaines/Feldstein)	Ingels/OW

*Second "Grim Fairy Tale"





#28, December 1952 — January 1953 — Cover: Craig

IC	House ad: *MAD* #2	Elder
8	*TILL DEATH . . .* (Craig)	Craig/VK
7	THE CHIPS ARE DOWN! (Gaines/Feldstein)	Davis/CK
1	THE DEFILER (De Fuccio)	text
1	THE VAULT-KEEPER'S CORNER	letters
6	FOR HOW THE BELL TOLLS! (Gaines/Feldstein)	Evans/VK
7	WE AIN'T GOT NO BODY! (Gaines/Feldstein)	Ingels



#29, February — March 1953 — Cover: Craig

IC	House ad: *MAD* #3	Elder
8	*THE MAUSOLEUM!* (Craig)	Craig/VK
7	LET'S PLAY POISON! (Bradbury; Feldstein adaptation)	Davis/CK
1	LAST ASSIGNMENT (De Fuccio)	text
1	THE VAULT-KEEPER'S CORNER ["Keep buying EC..."]	text
6	A SOCK FOR CHRISTMAS (Gaines/Feldstein) ["Grim Fairy Tale"]	Kamen/VK
7	PICKLED PINTS! (Gaines/Feldstein)	Ingels/OW



#30, April — May 1953 — Cover: Craig

IC	House ad: *MAD* #4	Severin
8	SPLIT PERSONALITY! (Craig)	Craig/VK
7	WHO DOUGHNUT? (Gaines/Feldstein)	Davis/CK
1	REFUGE	text
1	THE VAULT-KEEPER'S CORNER	letters
6	*PRACTICAL CHOKE!* (Gaines/Feldstein)	Evans/VK
7	NOTES TO YOU! (Gaines/Feldstein)	Ingels/OW



#31, June — July 1953 — Cover: Craig

IC	Biography: Ray Bradbury	photo, text
8	*EASEL KILL YA!* (Craig)	Craig/VK
7	A PEACH OF A PLOT! (Gaines/Feldstein)	Davis/CK
1	ONE SHOT	text
1	THE VAULT-KEEPER'S CORNER*	letters
6	THE LAKE (Bradbury; Feldstein adaptation)	Orlando/VK
7	ONE GOOD TURN . . . (Gaines/Feldstein)	Ingels/OW

*Letter from Don Thompson

#32, August — September 1953 — Cover: Craig*

IC House ad: "Sorry, no more *MAD*!" — Davis
8 WHIRLPOOL (Craig) — Craig/VK
7 *OUT OF HIS HEAD!* (Gaines/Feldstein) — Davis/CK
1 CRASH LANDING! — text
1 THE VAULT-KEEPER'S CORNER — letters
6 AN AMPLE SAMPLE (Gaines/Feldstein) — Evans/VK
7 FUNEREAL DISEASE! (Gaines/Feldstein) — Ingels/OW

*The artwork for this cover (and the accompanying story "Out of His Head") was "toned down" (censored) before publication; see house ads in *Tales from the Crypt* #37 and *Weird Fantasy* #20. The final panel of "Ample Sample" was also censored; the titles on the "sampler" box in the last panel were obscured.



The Vault of Horror #32 cover as originally drawn, from the "house ad" in *Weird Fantasy* #20.



#33, October — November 1953 — Cover: Craig

IC House ad: *MAD* ("Melvin?") — Elder
8 TOGETHER THEY LIE! (Gaines/Feldstein) — Crandall/VK
7 *LET THE PUNISHMENT FIT THE CRIME!* (Gaines/Feldstein) — Davis/CK
1 WRECKER! — text
1 THE VAULT-KEEPER'S CORNER* — text
6 A SLIGHT CASE OF MURDER! (Gaines/Feldstein) — Evans/VK
7 STRUNG ALONG! (Gaines/Feldstein) — Ingels/OW

*EC Fan-Addict Club announcement



#34, December 1953 — January 1954 — Cover: Craig

IC House ad: EC Fan-Addict Club ("Gadzooks!") — Davis
8 *STAR LIGHT, STAR BRIGHT!* (Craig) — Craig/VK
7 WHILE THE CAT'S AWAY... (Gaines/Feldstein) — Davis/CK
1 SUDDEN DEATH! — text
1 THE VAULT-KEEPER'S CORNER — letters
6 SMOKE WRINGS (Gaines/Feldstein) — Crandall/VK
7 WHERE THERE'S A WILL... (Gaines/Feldstein) — Ingels/OW



#35, February — March 1954 — Cover: Craig

IC House ad: EC Fan-Addict Club ("Gadzooks!") — Davis
8 *...AND ALL THROUGH THE HOUSE...* (Craig) — Craig/VK
7 TOMBS-DAY! (Oleck*) — Davis/CK
1 House ad: *Panic* ("Big bowl game") — Davis
1 SPACE TO BREATHE! — text
1 THE VAULT-KEEPER'S CORNER — letters
6 BEAUTY REST (Oleck?) — Kamen/VK
7 SHOE-BUTTON EYES! (Craig) — Ingels/OW

*Feldstein's comment: "I think Oleck wrote this!"





#36, April — May 1954 — Cover: Craig

IC	House ad: *Panic* ("Fraternity Smoker")	Davis
8	TWIN BILL! (Craig)	Craig/VK
7	WITCH WITCH'S WITCH! (Craig)	Davis/CK
1	COOLER	text
1	House ad: EC Fan-Addict Club ("Chapter president")	Wood
1	THE VAULT-KEEPER'S CORNER*	letters
6	PIPE-DREAM (Craig)	Krigstein/VK
7	*TWO-TIMED!* (Oleck?)	Ingels/OW

*Letter from Don Thompson



#37, June — July 1954 — Cover: Craig

IC	House ad: *Panic* ("Stoppit!")	Elder
8	SURPRISE PARTY!* (Craig)	Craig/VK
7	CHOP TALK! (Wessler)	Davis/CK
1	SHARP	text
1	House ad: *MAD* ["Do people laugh at you for reading comic books?"]	Davis
1	THE VAULT-KEEPER'S CORNER	letters
6	*TAKE CARE* (Oleck?)	Williamson/VK
7	OH! HENRY! (Binder)	Ingels/OW

*Introduces Drusilla, hostess of the Vault of Horror, who appears in each lead story through issue #40



#38, August — September 1954 — Cover: Craig

IC	House editorial: "Are You a Red Dupe?" (Gaines)	Davis
8	ANY SPORT IN A STORM (Wessler)	Craig/VK
7	COFFIN SPELL! (Wessler)	Davis/CK
1	PINCH!	text
1	House ad: EC Fan-Addict Club("You got back issues?")	Davis
1	THE VAULT-KEEPER'S CORNER	letters
6	*THE CATACOMBS** (Wessler)	Krigstein/VK
7	OUT OF SIGHT . . . (Wessler)	Ingels/OW

*Variation on "The Cask of Amontillado" by Edgar Allan Poe



#39, October — November 1954 — Cover: Craig

IC	House ad: *Panic* and *MAD* ["*Panic* is best imitation..."]	Elder
8	DEADLY BELOVED! (Wessler)	Craig/VK
7	TOP BILLING (Wessler)	Crandall/CK
1	SHOW STOPPER!	text
1	House ad: *Piracy* (EC staff as pirates)	Wood
1	THE VAULT-KEEPER'S CORNER*	letters
6	THE PURGE (Wessler)	Krigstein/VK
7	*ALL FOR GNAWT* (Wessler)	Ingels/OW

*Has a plug for the projected fourth EC horror comic, *The Crypt of Terror*, which was never published. The material was later issued as the final issue of *Tales From the Crypt*. See page 122.

#40, December 1954 — January 1955 — Cover: Craig

IC	House ad: *Panic* and *MAD* (King of clubs)	?
8	OLD MAN MOSE! (Craig)	Craig/VK
6	*AN HARROW ESCAPE!* (Wessler)	Orlando/CK
1	House editorial: "This is an appeal for action!"	text
6	THE PIT! (Wessler)	Krigstein/VK
1	House ad: *Piracy* (EC staff as pirates)	Wood
1	BLOODSUCKERS	text
6	ASHES TO ASHES! (Wessler)	Ingels/OW



(The End)

William M. Gaines, editor #12-18; Albert B. Feldstein, associate editor #13-18, editor #19-34; Johnny Craig, editor #35-40

The Vault of Horror artists: Check, Craig, Crandall, Davis, Evans, Feldstein, Harrison, Kamen, Ingels, Krigstein, Kurtzman, Larsen, Orlando, Williamson, Wood.

THE CRYPT OF TERROR

(formerly Crime Patrol)

#17, April — May 1950 — Cover: Craig

IC	THE CRYPT-KEEPER'S CORNER	letters
8	DEATH MUST COME! (Feldstein)	Feldstein/CK
7	"THE MAN WHO WAS DEATH" (Fox)	?
1	ALIBI . . . ON ICE!	text
6	THE CORPSE NOBODY KNEW (?)	Roussos
1	TELL-TALE MARKS!	text
1	House ad: *Picture Stories* series	covers, text
7	*CURSE OF THE FULL MOON!* (Craig)	Craig



#18, June — July 1950 — Cover: Craig

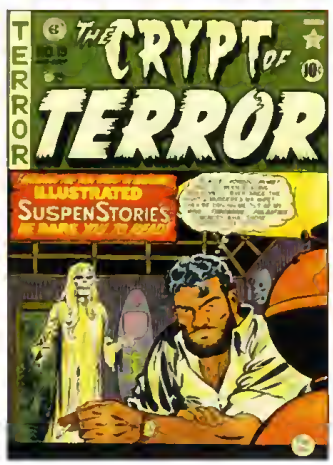
IC	House ad: *Weird Science* #12 (1950)	Feldstein
8	THE MAESTRO'S HAND! (Feldstein)	Feldstein/CK
7	*THE LIVING CORPSE* (?)	Wood
1	PORTRAIT OF LIFE . . . AND DEATH!	text
6	MADNESS AT MANDERVILLE (Klapper?*)	Kurtzman
1	THE CRYPT-KEEPER'S CORNER	letters
7	MUTE WITNESS TO MURDER! (Craig)	Craig

*Tentative attribution of this story to Ivan Klapper is based on comments in John Benson's 1973 interview with Gaines and Kurtzman (*Squa Tront* #9, 1983).



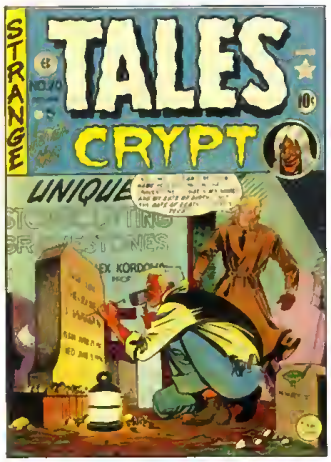
#19, August — September 1950 — Cover: Craig

8	GHOST SHIP! (Feldstein)	Feldstein/CK
7	THE HUNGRY GRAVE (Fox)	Ingels/CK
1	THE CRYPT-KEEPER'S CORNER	letters
1	House ad: *Picture Stories* series	covers, text
6	CAVE MAN (Craig)	Craig
1	INCIDENT ON THE CLIFF	text
7	*ZOMBIE!* (Craig)	Craig



TALES FROM THE CRYPT

(formerly The Crypt of Terror)



#20, October — November 1950 — Cover: Craig

7	THE THING FROM THE SEA!* (Feldstein)	Feldstein/CK
1	END OF THE SEARCH	text
7	A FATAL CAPER! (?)	Kamen
1	BACKFIRE	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	Rx . . . DEATH!** (?)	Ingels
7	*IMPENDING DOOM!*** (Craig)	Craig

Note: gravestone on cover juxtaposes Johnny Craig's birthday (April 25) with Bill Gaines's birth year (1922)
*Inspired by "The Upper Berth" by F. Marion Crawford
**Inspired by "The Novel of the White Powder" by Arthur Machen
***Inspired by "August Heat" by W.F. Harvey



#21, December 1950 — January 1951 — Cover: Feldstein

8	*A SHOCKING WAY TO DIE!* (Gaines/Feldstein)	Feldstein/CK
7	TERROR RIDE! (Gaines/Feldstein)	Wood
1	BURIAL	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	HOUSE OF HORROR (Klapper) [*Haunt of Fear* #15, 1950]	Kurtzman
7	DEATH SUITED HIM!* (Gaines/Feldstein)	Ingels/OW

*Inspired by an anecdote in Bennett Cerf's *Try ond Stop Me* (Random House, 1944).



#22, February — March 1951 — Cover: Feldstein

8	*THE THING FROM THE GRAVE!* (Fox; Feldstein scripted) [text, *HoF* 15*]	Feldstein/CK
7	BLOOD TYPE "V"! (Gaines/Feldstein)	Ingels
1	THE WAY OUT!	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	DEATH'S TURN!** (Gaines/Feldstein)	Kamen/OW
7	THE CURSE OF THE ARNOLD CLAN!*** (Craig)	Craig/VK

*This text also appears in *Moon Girl Fights Crime* #7 (as "Out of the Grave")
**Inspired by an anecdote in Bennett Cerf's *Try ond Stop Me* (Random House, 1944).
***Moon Girl appears at costume party (page five, fourth panel)



#23, April — May 1951 — Cover: Feldstein

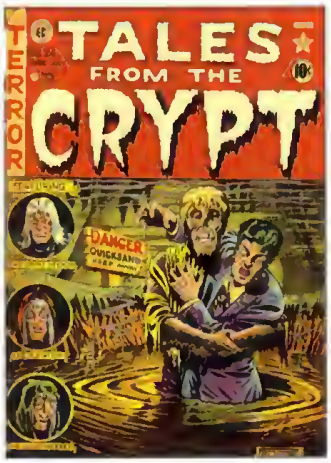
8	REFLECTION OF DEATH!* (Gaines/Feldstein)	Feldstein/CK
7	*LAST RESPECTS!* (Gaines/Feldstein)	Ingels/OW
1	PRECAUTIONS	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	SEANCE! (Gaines/Feldstein)	Davis/CK
7	VOODOO DEATH! (Craig)	Craig/VK

*Inspired by anecdote in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try and Stop Me* (Random House, 1944).

#24, June — July 1951 — Cover: Feldstein

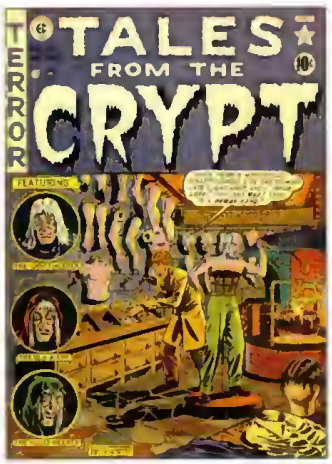
8	BATS IN MY BELFRY! (Gaines/Feldstein)	Davis/CK
7	THE LIVING DEATH!* (Gaines/Feldstein)	Ingels/OW
1	CURSE!	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	MIDNIGHT SNACK! (Craig)	Craig/VK
7	*SCARED TO DEATH!* (Gaines/Feldstein)	Wood/CK

*Inspired by "The Facts in the Case of M. Valdemar" by Edgar Allan Poe



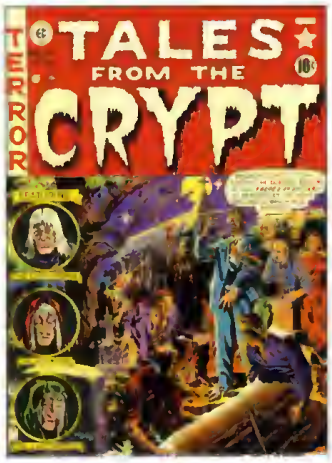
#25, August — September 1951 — Cover: Feldstein

8	THE TROPHY! (Gaines/Feldstein)	Davis/CK
7	"JUDY, YOU'RE NOT YOURSELF TODAY!" (Gaines/Feldstein)	Wood/CK
1	CUNNING!	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	LOVED TO DEATH!! (Gaines/Feldstein)	Kamen/CK
7	*THE WORKS...IN WAX!* (Gaines/Feldstein)	Ingels/OW



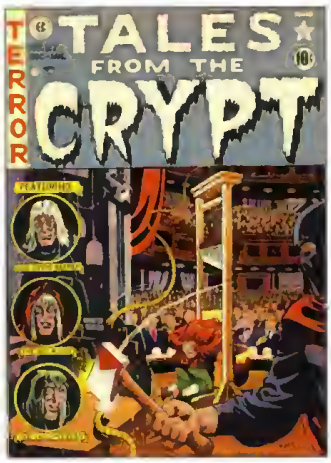
#26, October — November 1951 — Cover: Wood

8	DRAWN AND QUARTERED! (Gaines/Feldstein)	Davis/CK
7	THE BORROWED BODY! (Gaines/Feldstein)	Larsen/VK
1	FINALE	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	INDIAN BURIAL MOUND (Gaines/Feldstein)	Roussos/CK
7	*POLITICAL PULL!* (Gaines/Feldstein)	Ingels/OW



#27, December 1951 — January 1952 — Cover: Wood

8	WELL-COOKED HAMS! (Gaines/Feldstein)	Davis/CK
7	MADAM BLUEBEARD (Gaines/Feldstein)	Orlando/VK
1	NATURE	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	RETURN! (Gaines/Feldstein)	Kamen/CK
7	*HORROR! HEAD . . . IT OFF!* (Gaines/Feldstein)	Ingels/OW

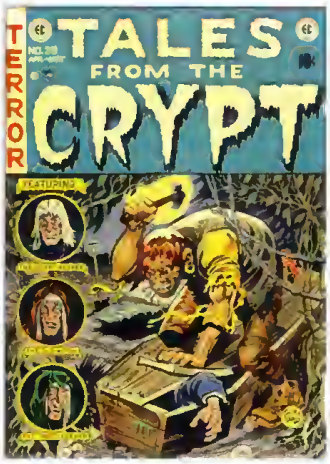




#28, February — March 1952 — Cover: Feldstein

IC	Artist of the Issue: Joe Orlando	biography
8	*BARGAIN IN DEATH!** (Gaines/Feldstein)	Davis/CK
7	ANTS IN HER TRANCE! (Gaines/Feldstein)	Orlando/VK
1	BREAK OUT!	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	A-CORNY STORY (Gaines/Feldstein)	Kamen/CK
7	"THE VENTRILOQUIST'S DUMMY!" (Gaines/Feldstein)	Ingels/OW

*Inspired by "One Summer Night" by Ambrose Bierce



#29, April — May 1952 — Cover: Davis

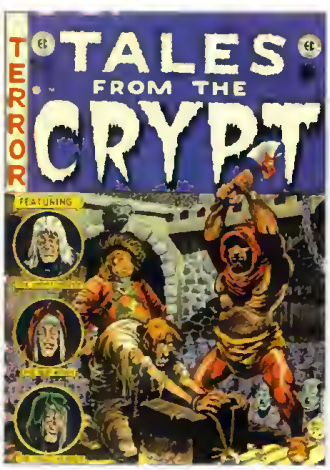
IC	Artist of the Issue: Jack Davis	biography
8	GROUNDS...FOR HORROR! (Gaines/Feldstein)	Davis/CK
7	A ROTTIN' TRICK! (Gaines/Feldstein)	Orlando/CK
1	WEREWOLF!	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	*BOARD TO DEATH!* (Gaines/Feldstein)	Kamen/CK
7	A SUCKER FOR A SPIDER! (Gaines/Feldstein)	Ingels/OW



#30, June — July 1952 — Cover: Davis

IC	House ad: "New Trend" comics	covers, text
8	*GAS-TLY PROSPECTS!* (Gaines/Feldstein)	Davis/CK
7	A HOLLYWOOD ENDING!* (Gaines/Feldstein)	Orlando/VK
1	ACID TEST!	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	AUNTIE, IT'S COAL INSIDE! (Gaines/Feldstein)	Kamen/CK
7	MOURNIN', AMBROSE . . . (Gaines/Feldstein)	Ingels/OW

*Inspired by "Jane Brown's Body" by Cornell Woolrich



#31, August — September 1952 — Cover: Davis

IC	House ad: "New Trend" comics	covers, text
8	SURVIVAL . . . OR DEATH! (Gaines/Feldstein)	Davis/CK
7	THE THING IN THE 'GLADES!* (Gaines/Feldstein)	Williamson/VK
1	SOFT!	text
1	THE CRYPT-KEEPER'S CORNER	letters
6	KAMEN'S KALAMITY!** (Gaines/Feldstein)	Kamen/DI
7	*BURIED TREASURE!* (Gaines/Feldstein)	Ingels/OW

*Al Williamson's first artwork for EC. For first *published* art, see *Weird Fantasy* #14 (1952).
**EC staff appears in this story from the "Den of Iniquity;" Craig, Ingels, Davis and Kamen draw themselves

#32, October — November 1952 — Cover: Davis

IC House ad: Science fiction/Three GhouLunatics — Feldstein

8 'TAIN'T THE MEAT...IT'S THE HUMANITY! (Gaines/Feldstein) — Davis/CK

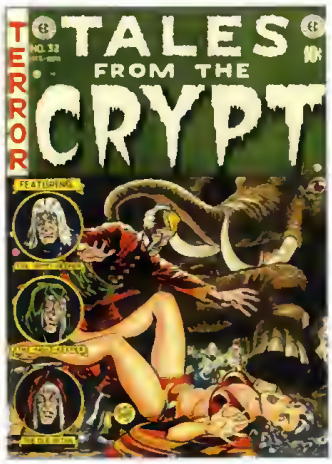
7 ROPED IN! (Gaines/Feldstein) — Evans/VK

1 CURSE! — text

1 THE CRYPT-KEEPER'S CORNER — letters

6 CUTTING CARDS! (Gaines/Feldstein) — Peters/CK

7 *SQUASH . . . ANYONE?* (Gaines/Feldstein) — Ingels/OW



#33, December 1952 — January 1953 — Cover: Davis

IC House ad: *MAD* #2 — Elder

8 *LOWER BERTH!** (Gaines/Feldstein) — Davis/CK

7 THIS TRICK'LL KILL YOU! (Gaines/Feldstein) — Evans & Kamen/VK

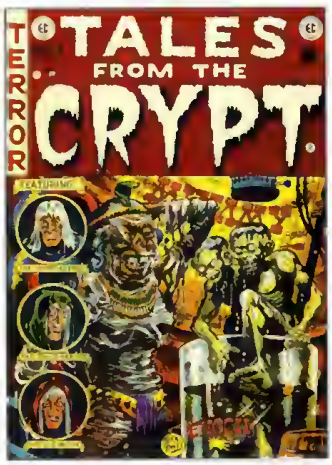
1 CASTAWAY (De Fuccio) — text

1 THE CRYPT-KEEPER'S CORNER — letters

6 THE FUNERAL (Gaines/Feldstein) ["Grim Fairy Tale"] — Kamen/CK

7 NONE BUT THE LONELY HEART! (Gaines/Feldstein) — Ingels/OW

*Origin of the Crypt Keeper



#34, February — March 1953 — Cover: Davis

IC House ad: *MAD* #3 — Wood

8 *MIRROR, MIRROR ON THE WALL!* (Gaines/Feldstein) — Davis/CK

7 OIL'S WELL THAT ENDS WELL! (Gaines/Feldstein) — Evans/VK

1 LOVE STORY (De Fuccio) — text

1 THE CRYPT-KEEPER'S CORNER — letters

6 ATTACKS OF HORROR! (Gaines/Feldstein) ["Grim Fairy Tale"] — Kamen/CK

7 THERE WAS AN OLD WOMAN! (Bradbury; Feldstein adaptation) — Ingels/OW



#35, April — May 1953 — Cover: Davis

IC House ad: *MAD* #4 — Severin

8 *BY THE FRIGHT OF THE SILVERY MOON!* (Gaines/Feldstein) — Davis/CK

7 MIDNIGHT MESS! (Gaines/Feldstein) — Orlando/VK

1 THE RACK (De Fuccio) — text

1 THE CRYPT-KEEPER'S CORNER — letters

6 BUSTED MARRIAGE! (Gaines/Feldstein) — Kamen/CK

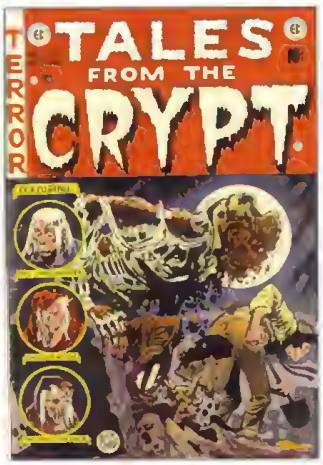
7 THIS WRAPS IT UP! (Gaines/Feldstein) — Ingels/OW





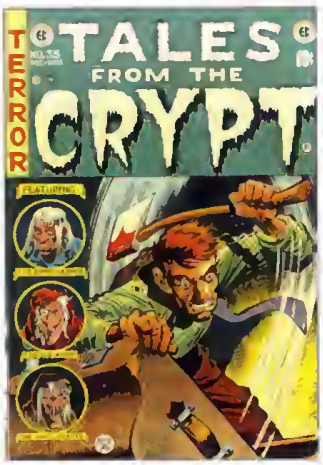
#36, June — July 1953 — Cover: Davis

IC Artist of the Issue: George Evans — biography
8 *FARE TONIGHT, FOLLOWED BY INCREASING CLOTTYNESS . . .* (Gaines/Feldstein) — Davis/CK
7 CURIOSITY KILLED . . . (Gaines/Feldstein) — Evans/VK
1 TIGHT SQUEEZE! — text
1 THE CRYPT-KEEPER'S CORNER — letters
6 HOW GREEN WAS MY ALLEY (Gaines/Feldstein) — Kamen/CK
7 THE HANDLER (Bradbury; Feldstein adaptation) — Ingels/OW



#37, August — September 1953 — Cover: Davis

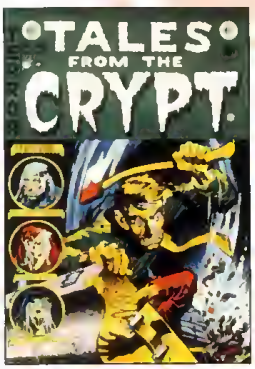
IC House ad: *MAD* ("No more *MAD*!") — Davis
8 DEAD RIGHT! (Gaines/Feldstein) — Davis/CK
7 *PLEASANT SCREAMS!* (Gaines/Feldstein) — Orlando/VK
1 SOLID — text
1 THE CRYPT-KEEPER'S CORNER — letters
6 STROP! YOU'RE KILLING ME! (Gaines/Feldstein) — Elder/CK
7 THE ROVER BOYS! (Gaines/Feldstein) — Ingels/OW



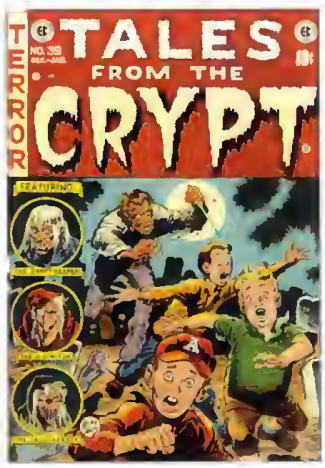
#38, October — November 1953 — Cover: Davis

IC House ad: *MAD* ("No more *MAD*!") — Davis
8 *TIGHT GRIP!* (Gaines/Feldstein) — Davis/CK
7 . . . ONLY SKIN DEEP! (Gaines/Feldstein) — Crandall/VK
1 BIG FISH! — text
1 THE CRYPT-KEEPER'S CORNER — letters
6 LAST LAUGH (Gaines/Feldstein) — Elder/CK
7 MOURNIN' MESS (Gaines/Feldstein) — Ingels/OW

*The artwork for this cover was "toned down" (censored) before publication.



Cover to Tales from the Crypt *#38, as originally drawn.*



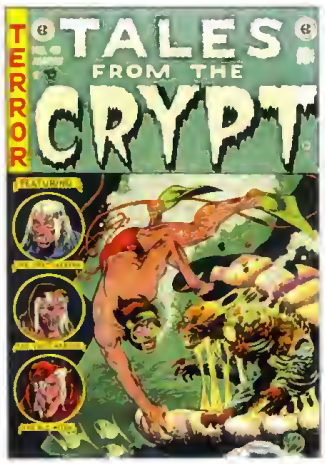
#39, December 1953 — January 1954 — Cover: Davis

IC House ad: *MAD* ("Melvin?") — Elder
8 *UNDERTAKING PALOR* (Gaines/Feldstein) — Davis/CK
7 THE CRAVING GRAVE! (Gaines/Feldstein) — Orlando/VK
1 FIRE! — text
1 THE CRYPT-KEEPER'S CORNER* — letters
6 THE SLEEPING BEAUTY! (Gaines/Feldstein) ["Grim Fairy Tale"] — Kamen/CK
7 SHADOW OF DEATH (Gaines/Feldstein) — Ingels/OW

*EC Fan-Addict Club announcement

#40, February — March 1954 — Cover: Davis

IC	House ad: *MAD* ("Gadzooks!")	Davis
8	FOOD FOR THOUGHT (Gaines/Feldstein)	Davis/CK
7	*PEARLY TO DEAD* (Gaines/Feldstein)	Evans/VK
1	THE CRYPT-KEEPER'S CORNER	letters
1	CHOICE!	text
1	House ad: *Panic* ("Big bowl game")	Davis
6	PRAIRIE SCHOONER (Gaines/Feldstein)	Krigstein/CK
7	HALF-BAKED! (Gaines/Feldstein)	Ingels/OW



#41, April — May 1954 — Cover: Davis

IC	House ad: EC Fan-Addict Club ("Gadzooks!")	Davis
8	OPERATION FRIENDSHIP (Binder)	Davis/CK
7	COME BACK, LITTLE LINDA! (Gaines/Feldstein)	Evans/VK
1	AIR-TIGHT	text
1	House ad: *Panic* ("Fraternity smoker")	Davis
1	THE CRYPT-KEEPER'S CORNER	letters
6	*CURRENT ATTRACTION* (Gaines/Feldstein)	Kamen/CK
7	MESS CALL (Oleck?)	Ingels/OW



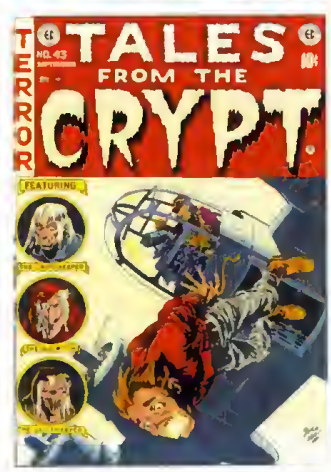
#42, June — July 1954 — Cover: Davis

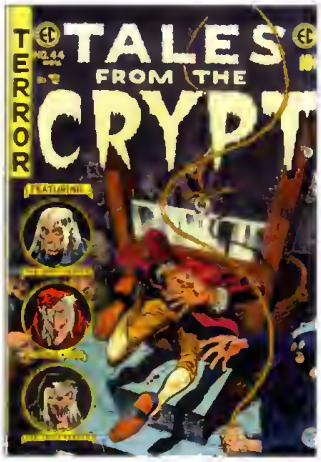
IC	House ad: *Panic* ("Stoppit!")	Elder
8	CONCERTO FOR VIOLIN AND WEREWOLF (Wessler)	Davis/CK
7	*BY THE DAWN'S EARLY LIGHT* (Wessler)	Kamen/VK
1	ON ICE!	text
1	House ad: EC Fan-Addict Club ("Chapter president")	Wood
1	THE CRYPT-KEEPER'S CORNER	letters
6	THE BATH (Oleck?)	Krigstein
7	HOODWINKED! (Wessler)	Ingels/OW



#43, August — September 1954 — Cover: Davis

IC	House editorial: "Are You a Red Dupe?" (Gaines)	Davis
8	*FOUR-WAY SPLIT* (Binder)	Davis
7	COLD WAR (Wessler)	Kamen/VK
1	INSIDE STORY	text
1	House ad: EC Fan-Addict Club ("Chapter president")	Wood
1	THE CRYPT-KEEPER'S CORNER	letters
6	CLOTS MY LINE (Binder)	Evans/CK
7	ACCIDENTS AND OLD LACE (Gaines/Feldstein)	Ingels/OW





#44, October — November 1954 — Cover: Davis

IC	House ad: *Panic* and *MAD* ("Proof...")	Elder
8	FOREVER AMBERGRIS (Wessler)	Davis/CK
7	BURIAL AT SEA (Wessler)	Crandall/VK
1	GUNMAN	text
1	House ad: EC Fan-Addict Club ("Back issues?")	Davis
1	THE CRYPT-KEEPER'S CORNER	letters
6	THE PROPOSAL (Wessler)	Kamen/CK
7	*THE SLICEMAN COMETH* (Wessler)	Ingels/OW



#45, December 1954 — January 1955 — Cover: Davis

IC	House ad: *MAD* and *Panic* (King of clubs)	?
7	*TELESCOPE* (Wessler)	Davis/CK
1	House ad: *Piracy* [EC staff as pirates]	Wood
6	THE SUBSTITUTE (Wessler?)	Kamen/CK
1	A SPECIAL EDITORIAL: THIS IS AN APPEAL FOR ACTION!	text
1	SQUEEZE PLAY	text
6	MURDER DREAM (Wessler)	Krigstein/CK
7	THE SWITCH (Wessler)	Ingels/OW



#46, February — March 1955 — Cover: Davis

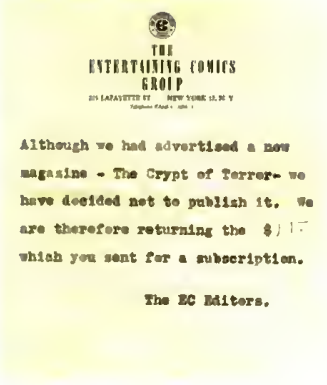
IC	IN MEMORIAM	text
8	*UPON REFLECTION* (Wessler)	Davis/CK
7	BLIND ALLEYS (Gaines/Feldstein)	Evans/VK
1	GONE TO SEED	text
1	House ad: *Piracy* [EC staff as pirates]	Wood
1	House ad: *Crypt of Terror* #1*	Davis
6	SUCCESS STORY (Wessler)	Orlando/CK
7	TATTER UP! (Wessler)	Ingels/OW

Crypt of Terror was announced but never issued due to the ongoing outcry against horror comics. The material appeared here as the final issue of *Toles from the Crypt*. This *Crypt of Terror* house ad appears on page 195. A note from EC to a *Crypt of Terror* subscriber appears below right; there were few enough subscribers that the note could be hand typed.

(The End)

William M. Gaines, editor #17-23;
Albert B. Feldstein, associate editor #18-23, editor #24-46
The Crypt of Terror/Toles from the Crypt artists: Craig, Crandall, Davis, Elder, Evans, Feldstein, Ingels, Kamen, Krigstein, Kurtzman, Larsen, Orlando, Peters, Roussos, Williamson, Wood.




THE ENTERTAINING COMICS GROUP

Although we had advertised a new magazine - The Crypt of Terror- we have decided not to publish it. We are therefore returning the $[illegible] which you sent for a subscription.

The EC Editors.

THE HAUNT OF FEAR

(formerly Gunfighter)



#15, May — June 1950 — Cover: Craig

IC	House ad: *The Vault of Horror* #12	Feldstein
8	THE WALL* (Craig)	Craig
6	HOUSE OF HORROR** (Klapper)	Kurtzman
2	OUT OF THE GRAVE (Fox) [*Moon Girl Fights Crime* #7]	text
7	THE MAD MAGICIAN (Fox)	Harrison & Wood
7	THE THING IN THE SWAMP! (Gaines/Feldstein)	Feldstein

*A juxtaposition of Edgar Allan Poe's "The Cask of Amontillado" and "The Tell-Tale Heart"

**Inspired by a fraternity initiation story in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try and Stop Me* (Random House, 1944). In John Benson's 1973 interview with Gaines and Kurtzman (*Squo Iront* #9, 1983), Gaines recalled that Ivan Klapper wrote this story. Kurtzman disagreed, recalling that Feldstein had written it. Feldstein's comment: "I *did not* write the story!" Kurtzman's 1984 comment: "*House of Horror* was an ass-breaker. It was the effort that got me the EC account."



#16, July — August 1950 — Cover: Craig

8	*VAMPIRE!* (Craig)	Craig
7	HORROR-AHEAD! (?)	Wood
1	DEATH SHROUD! (Fox)	text
6	THE KILLER IN THE COFFIN! (Fox)	Ingels
1	MURDER BY A DEAD MAN! (Fox)	text
1	House ad: *Picture Stories* series	covers, text
7	THE MUMMY'S RETURN! (Feldstein*)	Kamen/OW

*Feldstein's comment: "This is the Old Witch's debut...my creation—admittedly not original (bless Arch Oboler, or whoever)—and my story, alone!"



#17, September — October 1950 — Cover: Craig

8	NIGHTMARE!* (Craig)	Craig
7	TELEVISION TERROR!** (Kurtzman)	Kurtzman
1	REPEAT PERFORMANCE	text
6	MONSTER MAKER! (Fox)	Ingels
1	THE OLD WITCH'S NICHE	letters
1	House ad: *Picture Stories* series	covers, text
7	*HORROR BENEATH THE STREETS!*** (Feldstein)	Feldstein/OW

*Story ending mentioned in "Seduction of the Innocent," page 43

**Kurtzman's 1984 comment: "Note in *Television Terror*—the Hunt character—Arthur Godfrey was the role model for the facial characteristics."

***Gaines and Feldstein appear; the fictional story of the genesis of the EC horror comics. Feldstein's comment: "Note that this splash was used again in reprinting 'The Thing in the Swamp' as the Old Witch's tale, 'Terror in the Swamp.'"

(*The Haunt of Fear* continued as *Two-Fisted Tales* with #18, then was revived with new numbering.)



#4, November — December 1950 — Cover: Feldstein

7	THE HUNCHBACK! (Gaines/Feldstein)	Ingels/OW
1	FIRE	text
7	THE TUNNEL OF TERROR! (Gaines/Feldstein)	Kamen/VK
1	CUNNING	text
1	THE OLD WITCH'S NICHE	letters
6	*THE LIVING MUMMY* (?)	Davis/OW
7	MAN FROM THE GRAVE! (Fox)	Wood/CK



#5, January — February 1951 — Cover: Craig

7	*A BITING FINISH!* (Gaines/Feldstein)	Ingels/OW
1	THE OLD WITCH'S NICHE	letters
7	HORROR IN THE FREAK TENT! (Gaines/Feldstein)	Wood/CK
1	SKELETON	text
7	A TASTY MORSEL! (Gaines/Feldstein)	Davis/OW
7	SEEDS OF DEATH! (Craig)	Craig/VK



#6, March — April 1951 — Cover: Craig

8	A STRANGE UNDERTAKING . . .* (Gaines/Feldstein)	Ingels/OW
7	SO THEY FINALLY PINNED YOU DOWN! (Gaines/Feldstein)	Wood/VK
1	MARSH SAND	text
1	THE OLD WITCH'S NICHE	letters
6	*A GRAVE GAG!!* (Gaines/Feldstein)	Kamen/OW
7	CHEESE, THAT'S HORRIBLE! (Gaines/Feldstein)	Davis/CK

*Inspired by "The Handler" by Ray Bradbury; this is EC's first unauthorized use of a Bradbury story



#7, May — June 1951 — Cover: Craig

8	*ROOM FOR ONE MORE!** (Gaines/Feldstein)	Ingels/OW
7	THE BASKET! (Gaines/Feldstein)	Davis/CK
1	THE DAMAGED GODDESS (De Fuccio)	text
1	THE OLD WITCH'S NICHE	letters
6	HORROR IN THE SCHOOLROOM** (Gaines/Feldstein)	Kamen/OW
7	THE HOWLING BANSHEE! (Craig)	Craig/VK

*Inspired by anecdote in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try and Stop Me* (Random House, 1944).
**Inspired by "Thus I Refute Beelzy" by John Collier



#8, July — August 1951 — Cover: Feldstein

8	HOUNDED TO DEATH! (Gaines/Feldstein)	Ingels/OW
7	THE VERY STRANGE MUMMY! (Gaines/Feldstein)	Roussos/VK
1	UNGUARDED!	text
1	THE OLD WITCH'S NICHE	letters
6	*DIMINISHING RETURNS!* (Gaines/Feldstein)	Smalle?/OW
7	THE IRONY OF DEATH! (Gaines/Feldstein)	Davis/CK

#9, September — October 1951 — Cover: Feldstein

8	*WARTS SO HORRIBLE?* (Gaines/Feldstein)	Ingels/OW
7	FORBIDDEN FRUIT (Gaines/Feldstein)	Orlando/VK
1	GENIUS	text
1	THE OLD WITCH'S NICHE	letters
6	THE AGE-OLD STORY! (Gaines/Feldstein)	Kamen/OW
7	THE GORILLA'S PAW!* (Gaines/Feldstein)	Davis/CK

*Inspired by "The Monkey's Paw" by W.W. Jacobs. Feldstein's comment: "How creative we were—changing 'Monkey's' to 'Gorilla's!'"



#10, November — December 1951 — Cover: Feldstein

IC	Artist of the issue: Graham Ingels	biography
8	GRAVE BUSINESS!* (Gaines/Feldstein)	Ingels/OW
7	THE VAMP! (Craig)	Craig & Davis**/VK
1	HOT TIME!	text
1	THE OLD WITCH'S NICHE	letters
6	MY UNCLE EKAR!*** (Gaines/Feldstein)	Kamen/OW
7	*BUM STEER!* (Gaines/Feldstein)	Davis/CK

*Inspired by "Breakdown" by Louis Pollock, which was later filmed as the seventh episode of *Alfred Hitchcock Presents*, (broadcast Nov. 13, 1955, CBS) directed by Hitchcock himself.
**Due to the death of Craig's father-in-law, Davis finished up the story
***Inspired by "The Boy Next Door" by Chad Oliver



#11, January — February 1952 — Cover: Ingels

IC	Artist of the issue: Jack Kamen	biography
8	*OOZE IN THE CELLAR?* (Gaines/Feldstein)	Ingels/OW
7	THE ACID TEST! (Gaines/Feldstein)	Kamen/VK
1	NIGHTMARE!	text
1	THE OLD WITCH'S NICHE	letters
6	EXTERMINATION (Gaines/Feldstein)	Roussos/OW
7	EAR TODAY . . . GONE TOMORROW! (Gaines/Feldstein)	Davis/CK



#12, March — April 1952 — Cover: Ingels

IC	Artist of the issue: Al Feldstein	biography
8	*POETIC JUSTICE!* (Gaines/Feldstein)	Ingels/OW
7	. . . ON A DEAD MAN'S CHEST! (Craig)	Craig/VK
1	BRAT	text
1	THE OLD WITCH'S NICHE	letters
6	TILL DEATH DO WE PART!* (Gaines/Feldstein)	Orlando/OW
7	WHAT'S COOKIN'? (Gaines/Feldstein)	Davis/CK

*Inspired by an anecdote in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try and Stop Me* (Random House, 1944).





#13, May — June 1952 — Cover: Ingels

IC	House ad: EC "New trend" comics	covers, text
8	FOR THE LOVE OF DEATH! (Gaines/Feldstein)	Ingels/OW
7	FED UP! (Gaines/Feldstein)	Craig/VK
1	WITNESS	text
1	THE OLD WITCH'S NICHE	letters
6	MINOR ERROR! (Gaines/Feldstein)	Kamen/OW
7	*WOLF BAIT!* (Gaines/Feldstein)	Davis/CK



#14, July — August 1952 — Cover: Ingels

IC	House ad: EC science fiction (Three GhouLunatics)	Feldstein
8	*A LITTLE STRANGER!** (Gaines/Feldstein)	Ingels/OW
6	TAKE YOUR PICK! (Gaines/Feldstein)	Kamen/VK
1	BEE-NIP!	text
1	THE OLD WITCH'S NICHE**	letters
6	SHIP-SHAPE! (Gaines/Feldstein)	Check/OW
7	THIS LITTLE PIGGY . . . (Gaines/Feldstein)	Davis/CK

*Origin of the Old Witch
**First mention of the "big secret"—a new title to join the EC line, which turned out to be *MAD*.



#15, September — October 1952 — Cover: Ingels

IC	House ad: *MAD* #1	Davis
8	*CHATTER-BOXED!* (Gaines/Feldstein)	Ingels/OW
7	ALL WASHED UP! (Gaines/Feldstein)	Evans/VK
1	THE PATIENT STAKE (De Fuccio)	text
1	THE OLD WITCH'S NICHE	letters
6	MARRIAGE VOWS!* (Gaines/Feldstein) ["Grim Fairy Tale"]	Kamen/OW
7	DEATH OF SOME SALESMEN! (Gaines/Feldstein)	Davis/CK

*First "Grim Fairy Tale"



#16, November — December 1952 — Cover: Ingels

IC	House ad: *MAD* #2	Elder
8	*NOBODY THERE!* (Gaines/Feldstein)	Ingels/OW
7	A CREEP IN THE DEEP! (Gaines/Feldstein)	Evans/VK
1	DUKES IN DISGUISE (De Fuccio)	text
1	THE OLD WITCH'S NICHE	letters
6	. . . FROM HUNGER! (Gaines/Feldstein) ["Grim Fairy Tale"]	Kamen/OW
7	THE COFFIN! (Bradbury; Feldstein adaptation)	Davis/CK

#17, January — February 1953 — Cover: Ingels

IC House ad: *MAD* #3 — Wood
8 *HORROR WE? HOW'S BAYOU?* (Gaines/Feldstein) — Ingels/OW
7 GORILLA MY DREAMS! (Gaines/Feldstein) — Evans/VK
1 HIDING PLACE — text
1 THE OLD WITCH'S NICHE — letters
6 A LIKELY STORY! (Gaines/Feldstein) ["Grim Fairy Tale"] — Kamen/OW
7 GARDEN PARTY! (Gaines/Feldstein) — Davis/CK



#18, March — April 1953 — Cover: Ingels

IC Biography: Ray Bradbury — photo, text
8 PIPE DOWN! (Gaines/Feldstein) — Ingels/OW
7 BEDTIME GORY! (Gaines/Feldstein) — Evans/VK
1 DECISION! — text
1 THE OLD WITCH'S NICHE — letters
6 POT-SHOT! (Gaines/Feldstein) ["Grim Fairy Tale"] — Kamen/OW
7 THE BLACK FERRIS! (Bradbury; Feldstein adaptation) — Davis/CK



#19, May — June 1953 — Cover: Ingels

IC House ad: *MAD* #5 ("Let us prove . . .") — Wood
8 SUCKER BAIT! (Gaines/Feldstein) — Ingels/OW
7 LOVER, COME HACK TO ME! (Gaines/Feldstein) — Evans/VK
1 INCENDIARY! — text
1 THE OLD WITCH'S NICHE — letters
6 *DOUBLE-HEADER!* (Gaines/Feldstein) ["Grim Fairy Tale"] — Kamen/OW
7 FOUL PLAY!* (Gaines/Feldstein) — Davis/CK

*Used in "Seduction of the Innocent" by Dr. Fredric Wertham



#20, July — August 1953 — Cover: Ingels

IC House ad: *MAD* ("No more *MAD*!") — Davis
8 *THUMP FUN!* (Gaines/Feldstein) — Ingels/OW
7 TERROR TRAIN* (Gaines/Feldstein) [*Vault of Horror* #12, 1950] — Feldstein/VK
1 TASTY DISH! — text
1 THE OLD WITCH'S NICHE — letters
6 BLOODY SURE (Gaines/Feldstein) — Crandall/OW
7 HYDE AND GO SHRIEK! (Gaines/Feldstein) — Davis/CK

*Reprinted with new splash panel as an "EC Classic."





#21, September — October 1953 — Cover: Ingels

IC	House ad: *MAD* ("Melvin?")	Elder
8	AN OFF-COLOR HEIR (Gaines/Feldstein)	Ingels/OW
7	DIG THAT CAT . . . HE'S REAL GONE! (Gaines/Feldstein)	Davis/CK
1	OUT OF SIGHT!	text
1	THE OLD WITCH'S NICHE*	letters
6	CORKER! (Gaines/Feldstein)	Kamen & Elder/OW
7	*THE HIGH COST OF DYING!* (Gaines/Feldstein)	Crandall/VK

*EC Fan-Addict Club announcement



#22, November — December 1953 — Cover: Ingels

IC	House ad: EC Fan-Addict Club ("Gadzooks!")	Davis
8	*WISH YOU WERE HERE** (Gaines/Feldstein)	Ingels/OW
7	CHESS-MATE (Gaines/Feldstein)	Evans/VK
1	HOT RECEPTION!	text
1	THE OLD WITCH'S NICHE	letters
6	SNOW WHITE AND THE SEVEN DWARFS (Gaines/Feldstein) ["Grim Fairy Tale"]	Kamen/OW
7	MODEL NEPHEW (Gaines/Feldstein)	Davis/CK

*Inspired by "The Monkey's Paw" by W.W. Jacobs



#23, January — February 1954 — Cover: Ingels

IC	House ad: EC Fan-Addict Club ("Gadzooks!")	Davis
8	CREEP COURSE (Gaines/Feldstein)	Ingels/OW
7	NO SILVER ATOLL! (Gaines/Feldstein)	Evans/VK
1	BREEZE!	text
1	House ad: *Panic* ("Big bowl game")	Davis
1	THE OLD WITCH'S NICHE	letters
6	HANSEL AND GRETEL!* (Gaines/Feldstein) ["Grim Fairy Tale"]	Kamen/OW
7	*COUNTRY CLUBBING!* (Davis)	Davis/CK

*Discussed in "Seduction of the Innocent," page 241



#24, March — April 1954 — Cover: Ingels

IC	House ad: *Panic* ("fraternity smoker")	Davis
8	*DRINK TO ME ONLY WITH THINE EYES* . . . (Binder)	Ingels/OW
7	. . . ONLY SIN DEEP (Binder)	Kamen/VK
1	NEST EGG	text
1	House ad: EC Fan-Addict Club ("Chapter president?")	Wood
1	THE OLD WITCH'S NICHE	letters
6	THE SECRET (Wessler)	Evans/OW
7	HEAD-ROOM! (Wessler)	Davis/CK

#25, May — June 1954 — Cover: Ingels

IC	House ad: *Panic* ("STOPPIT!")	Elder
8	*THE NEW ARRIVAL* (Binder)	Ingels/OW
7	INDISPOSED! (Gaines/Feldstein)	Evans/VK
1	WAY TO DIE!	text
1	House ad: *MAD* ("Do people laugh . . .?")	Davis
1	THE OLD WITCH'S NICHE	letters
6	OUT COLD (Wessler)	Kamen/OW
7	THE LIGHT IN HIS LIFE! (Binder)	Davis/CK



#26, July — August 1954 — Cover: Ingels

IC	House editorial: "Are You a Red Dupe?" (Gaines)	Davis
8	*MARRIAGE VOW* (Binder)	Ingels/OW
7	THE SHADOW KNOWS (Binder)	Crandall/VK
1	HOT HEAD	text
1	House ad: EC Fan-Addict Club ("You got back issues?")	Davis
1	THE OLD WITCH'S NICHE	letters
6	SPOILED (Binder)	Kamen/OW
7	COMES THE DAWN! (Binder)	Davis/CK



#27, September — October 1954 — Cover: Ingels

IC	House ad: *MAD* and *Panic* ("*Panic* is best imitation . . .")	Elder
8	ABOUT FACE (Wessler)	Ingels/OW
7	GAME WASHED OUT!* (Wessler)	Evans/VK
1	EASY DOUGH	text
1	House ad: *Piracy* (EC staff as pirates)	Wood
1	SPECIAL EDITORIAL; THIS IS AN APPEAL FOR ACTION!	text
6	THE SILENT TREATMENT (Gaines/Feldstein) ["Grim Fairy Tale"]	Kamen/OW
7	*SWAMPED* (Oleck?)	Crandall/CK

*The Vault Keeper reads "Seduction of the Innocent" in last panel



#28, November — December 1954 — Cover: Ingels

IC	IN MEMORIAM	text
7	*THE PRUDE* (Wessler)	Ingels/OW
1	House ad: *Piracy* #2	Oda
6	NUMBSKULL (Wessler)	Krigstein/VK
1	A COLLECTOR'S EC CHECKLIST	text
5	AUDITION (Wessler)	Kamen/OW
1	500 TEETH	text
8	A WORK OF ART!* (Wessler)	Davis/CK

*A variation on "The Coffin" by Ray Bradbury



(The End)

William M. Gaines, editor #15 (#1, 1950)-5;
Albert B. Feldstein, associate editor #16 (#2, 1950)-5, editor #6-28
The Haunt of Fear artists: Check, Craig, Crandall,
Davis, Elder, Evans, Feldstein, Harrison, Ingels, Kamen,
Krigstein, Kurtzman, Orlando, Roussos, Smalle (?), Wood.

WEIRD SCIENCE

(formerly Saddle Romances)



#12, May — June 1950 — Cover: Feldstein

IC House ad: *Haunt of Fear* #15 (#1) — Feldstein
8 *LOST IN THE MICROCOSM** (Gaines/Feldstein) — Kurtzman
7 DREAM OF DOOM** (Harrison?) — Harrison & Wood
1 MURDER IN THE 21st CENTURY! (Fox) — text
6 EXPERIMENT...IN DEATH (Gaines/Feldstein) — Kamen
1 BY THE DARK OF THE MOON (Fox) — text
7 "THINGS" FROM OUTER SPACE!*** (Gaines/Feldstein) — Feldstein

*Inspired by "He Who Shrank" by Henry Hasse
**Comics publisher "Gill Baines" appears, along with caricatures of the EC staff.
***Al Feldstein notes that the "Senator from Washington" on page six is a caricature of M. C. Gaines.



#13, July — August 1950 — Cover: Feldstein

IC House ad: *Haunt of Fear* #16 (#2) — Feldstein
8 *THE FLYING SAUCER INVASION* (Gaines/Feldstein) — Feldstein
7 THE METEOR MONSTER (Harrison?) — Harrison & Wood
1 EXPERIMENT — text
6 THE MICRO-RACE!* (?) — Kamen
1 SANDS OF TIME — text
1 House ad: *Picture Stories* series — covers, text
7 . . . THE MAN WHO RACED TIME (Kurtzman) — Kurtzman

*Inspired by "Fessenden's Worlds" by Edmond Hamilton



#14, September — October 1950 — Cover: Feldstein

8 *DESTRUCTION OF THE EARTH!* (Gaines/Feldstein) — Feldstein
7 THE SOUNDS FROM ANOTHER WORLD!* (Kurtzman) — Kurtzman
1 FAILURE — text
6 MACHINE FROM NOWHERE** (Harrison?) — Harrison
1 COSMIC CORRESPONDENCE — letters
7 THE ETERNAL MAN (?) — Kamen

*Inspired by "The Sound Machine" by Roald Dahl
**Inspired by "Mechanical Mice" by Maurice A. Hugi



#15, November — December 1950 — Cover: Feldstein

8 *PANIC!* (Gaines/Feldstein) — Feldstein
7 THE RADIOACTIVE CHILD! (Kurtzman) — Kurtzman
1 ROBOTS! — text
1 COSMIC CORRESPONDENCE — letters
6 HOUSE, IN TIME!* (Gaines/Feldstein?) — Ingels
7 GARGANTUA! (?) — Kamen

*Feldstein's comment: "I *think* this is Gaines/Feldstein, but I'm not sure!"

#5, January — February 1951 — Cover: Feldstein

8 MADE OF THE FUTURE! (Gaines/Feldstein) — Feldstein
7 *RETURN* (Gaines/Feldstein) — Wood
1 PROGRESS — text
1 COSMIC CORRESPONDENCE — letters
6 THE LAST WAR ON EARTH (Kurtzman) — Kurtzman
7 KILLED IN TIME! (Gaines/Feldstein) — Jack & Bart* Kamen

*Note: Bart was Jack Kamen's then-five-year-old son, who "improved" the art on this story with some childish scrawls. Jack later placed Bart on his lap and guided his hand in retouching the work; Jack felt that after all this Bart earned his by-line.



#6, March — April 1951 — Cover: Feldstein

8 *SPAWN OF VENUS* (Gaines/Feldstein) — Feldstein
7 MAN AND SUPERMAN! (Kurtzman) — Kurtzman
1 DILEMMA — text
1 COSMIC CORRESPONDENCE — letters
6 SINKING OF THE TITANIC! (Gaines/Feldstein) — Wood
7 DIVIDE AND CONQUER* (Gaines/Feldstein) — Kamen

*Inspired by "A Scientist Divides" by Donald Wandrei



#7, May — June 1951 — Cover: Feldstein

8 MONSTER FROM THE FOURTH DIMENSION* (Gaines/Feldstein) — Feldstein
7 SOMETHING MISSING! (Gaines/Feldstein) — Kamen
1 MIRACLE! — text
1 COSMIC CORRESPONDENCE — letters
6 . . . GREGORY HAD A MODEL-T! (Kurtzman) — Kurtzman
7 *THE ALIENS!* (Gaines/Feldstein) — Wood

*Inspired by "A Monster From Nowhere" by Donald Wandrei



#8, July — August 1951 — Cover: Feldstein

8 SEEDS OF JUPITER! (Gaines/Feldstein) — Feldstein
7 THE ESCAPE (Gaines/Feldstein) — Roussos
1 INVASION! — text
1 COSMIC CORRESPONDENCE — letters
6 BEYOND REPAIR (Gaines/Feldstein) — Kamen
7 *THE PROBERS* (Gaines/Feldstein) — Wood





#9, September — October 1951 — Cover: Wood

8 THE GRAY CLOUD OF DEATH! (Gaines/Feldstein) — Wood
7 THE MARTIAN MONSTER* (Gaines/Feldstein) — Kamen
1 PERCHANCE TO SLEEP! (De Fuccio) — text
1 COSMIC CORRESPONDENCE — letters
6 *THE INVADERS* (Gaines/Feldstein) — Wood
7 THE SLAVE OF EVIL! (Gaines/Feldstein) — Olesen

*Inspired by "Mr. Lupescu" by Anthony Boucher



#10, November — December 1951 — Cover: Wood

8 *THE MAIDENS CRIED* (Gaines/Feldstein) — Wood
7 REDUCING . . . COSTS (Gaines/Feldstein) — Kamen
1 NO VARIETY! — text
1 COSMIC CORRESPONDENCE — letters
6 TRANSFORMATION COMPLETED (Gaines/Feldstein) — Wood
7 THE PLANETOID! (Gaines/Feldstein) — Orlando



#11, January — February 1952 — Cover: Feldstein

IC Artist of the issue: Jack Kamen — biography
8 THE CONQUERORS OF THE MOON! (Gaines/Feldstein) — Wood
7 ONLY HUMAN! (Gaines/Feldstein) — Kamen
1 DISCOVERY — text
1 COSMIC CORRESPONDENCE — letters
6 WHY PAPA LEFT HOME* (Gaines/Feldstein) — Orlando
7 THE WORM TURNS (Gaines/Feldstein) — Orlando

*Likely inspired by "Child by Chronos" by Charles L. Harness



#12, March — April 1952 — Cover: Wood

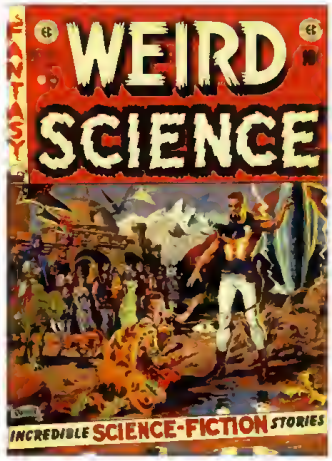
IC Artist of the issue: Wallace Wood — biography
8 *A GOBL IS A KNOG'S BEST FRIEND* (Gaines/Feldstein) — Wood
7 THE LAST MAN! (Gaines/Feldstein) — Kamen
1 BRAIN! — text
1 COSMIC CORRESPONDENCE — letters
6 THE ANDROID! (Gaines/Feldstein) — Wood
7 CHEWED OUT!* (Gaines/Feldstein) — Orlando

*Inspired by "Pictures Don't Lie" by Katherine McLean

#13, May — June 1952 Cover: Wood

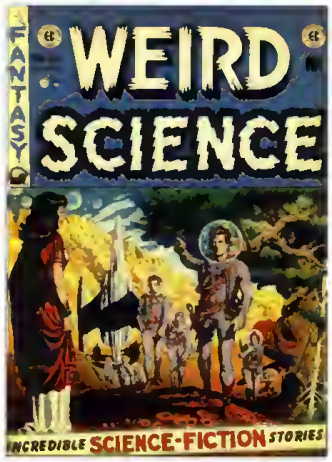
IC House ad: Three GhouLunatics [*Vault* #23, *Haunt* #11, *Crypt* #28] Feldstein
8 A WEIGHTY DECISION* (Gaines/Feldstein) Wood
7 SAVING FOR THE FUTURE (Gaines/Feldstein) Kamen
1 MOONSTRUCK text
1 COSMIC CORRESPONDENCE letters
6 *HE WALKED AMONG US* (Gaines/Feldstein) Wood
7 SAY YOUR PRAYERS** (Gaines/Feldstein) Orlando

*Note: this story may have inspired "Cold Equations" by Tom Godwin, which was written considerably *after* EC's story
**Inspired by "Expedition" by Anthony Boucher



#14, July — August 1952 Cover: Wood

IC House ad: Three GhouLunatics (*Vault* #25, *Haunt* #13, *Crypt* #30) Feldstein
8 *THERE'LL BE SOME CHANGES MADE!* (Gaines/Feldstein) Wood
7 INSIDE STORY! (Gaines/Feldstein) Elder
1 WARNING! text
1 COSMIC CORRESPONDENCE letters
6 STRATEGY! (Gaines/Feldstein) Check
7 THEY SHALL INHERIT (Gaines/Feldstein) Orlando



#15, September — October 1952 Cover: Wood

IC House ad: *Weird Fantasy* #14 Feldstein
8 THE MARTIANS! (Gaines/Feldstein) Wood
7 *CAPTIVITY* (Gaines/Feldstein) Williamson
1 CUNNING! text
1 COSMIC CORRESPONDENCE letters
6 MISCALCULATION! (Gaines/Feldstein) Kamen
7 BUM STEER! (Gaines/Feldstein) Orlando



#16, November — December 1952 Cover: Wood

IC House ad: *MAD* #1 Davis
8 *DOWN TO EARTH* (Gaines/Feldstein) Wood
7 SPACE-BORNE! (Gaines/Feldstein) Williamson
1 THE GREEN MAN (De Fuccio) text
1 COSMIC CORRESPONDENCE letters
6 GIVEN THE HEIR! (Gaines/Feldstein) Kamen
7 THE PEOPLE'S CHOICE! (Gaines/Feldstein) Orlando





#17, January — February 1953 — Cover: Wood

IC	House ad: *MAD* #2	Elder
8	*PLUCKED!* (Gaines/Feldstein)	Wood
7	THE ISLAND MONSTER (Gaines/Feldstein)	Williamson*
1	CARGO OF THE HESPERUS (De Fuccio)	text
1	COSMIC CORRESPONDENCE**	letters
6	OFF DAY! (Gaines/Feldstein)	Kamen
7	THE LONG YEARS! (Bradbury; Feldstein adaptation)	Orlando

*Done with the assistance of Larry Woromay, a friend of Williamson's who worked for Atlas comics, often in a style similar to that of Jack Davis's.
**Letter from Ray Bradbury



#18, March — April 1953 — Cover: Wood

IC	House ad: *MAD* #3	Wood
8	MARS IS HEAVEN! (Bradbury; Feldstein adaptation)	Wood
7	SNAP ENDING! (Gaines/Feldstein)	Williamson
1	FEVER (De Fuccio)	text
1	COSMIC CORRESPONDENCE	letters
6	THE PARALLEL! (Gaines/Feldstein)	Kamen
7	DISASSEMBLED! (Gaines/Feldstein)	Orlando



#19, May — June 1953 — Cover: Wood

IC	Biography: Ray Bradbury	photo, text
8	THE PRECIOUS YEARS (Gaines/Feldstein)	Wood
7	THE ONE WHO WAITS* (Bradbury; Feldstein adaptation)	Williamson
1	BOUILLON COTILLION (De Fuccio)	text
1	COSMIC CORRESPONDENCE	letters
6	RIGHT ON THE BUTTON!** (Gaines/Feldstein)	Elder
7	*KEYED UP!*** (Gaines/Feldstein)	Orlando

*There is a tiny caricature of Bill Gaines in the middle of page two
**Panel repros used in "Seduction of the Innocent"
***Inspired by "U-Turn" by Duncan H. Munro (pseudonym of Eric Frank Russell)



#20, July — August 1953 — Cover: Wood

IC	House ad: *MAD* #5	Wood
8	THE LOATHSOME!* (Gaines/Feldstein)	Wood
7	SURPRISE PACKAGE (Bradbury; Feldstein adaptation)	Kamen
1	PROGRESS!	text
1	COSMIC CORRESPONDENCE**	letters
6	THE REFORMERS (Gaines/Feldstein)	Orlando
7	*50 GIRLS 50* (Gaines/Feldstein)	Williamson

*Inspired by a real-life incident in a Pennsylvania orphanage, appearing in Bennett Cerf's *Try and Stop Me* (it also appeared in Cerf's "The Cerfboard" column in *This Week* magazine)
**Letter from Bhob Stewart announcing *The EC Fan Bulletin*, the very first EC fanzine

#21, September — October 1953 — Cover: Wood

IC House ad: "No more *MAD*!" — Davis
8 EC CONFIDENTIAL!* (Gaines/Feldstein) — Wood
7 PUNISHMENT WITHOUT CRIME (Bradbury; Feldstein adaptation) — Kamen
1 SUPER-ROCKET! — text
1 COSMIC CORRESPONDENCE** — letters
6 *TWO'S COMPANY* . . . (Gaines/Feldstein) — Williamson & Frazetta
7 THE UGLY ONE (Gaines/Feldstein) — Orlando

*Note: the entire EC staff appears in this story
**Letter from Nelson Bridwell



#22, November — December 1953 — Cover: Wood

IC IN MEMORIAM ("This magazines dies with this issue!") — text
8 A NEW BEGINNING (Gaines/Feldstein) — Williamson & Frazetta
7 THE HEADHUNTERS (Gaines/Feldstein) — Evans
1 STICKUM! — text
1 COSMIC CORRESPONDENCE* — letters
6 *MY WORLD* (Feldstein) — Wood
7 OUTCAST OF THE STARS (Bradbury; Feldstein adaptation) — Orlando

*EC Fan-Addict Club announcement



(The End)

William M. Gaines, editor #12 (#1, 1950)-7;
Albert B. Feldstein, associate editor #13 (#2, 1950)-7, editor #8-22
Weird Science and *Weird Fantasy* continued as
Weird Science-Fantasy with #23. Listing begins on page 141.
Weird Science artists: Check, Elder, Evans, Feldstein, Frazetta, Harrison, Ingels, Kamen, Kurtzman, Olesen, Orlando, Roussos, Williamson, Wood.

WEIRD FANTASY

(formerly A Moon, A Girl...Romance)

#13, May — June 1950 — Cover: Feldstein

IC House ad: *Vault of Horror* #13 — Feldstein
8 *AM I MAN OR MACHINE?* (Gaines/Feldstein) — Feldstein
7 ONLY TIME WILL TELL* (Gaines/Feldstein?) — Harrison & Wood
1 YEAR OF THE FLOOD! — text
6 THE MEN OF TOMORROW (?) — Kamen
1 INVASION! — text
1 House ad: *Picture Stories* series — text & covers
7 . . . TRIP INTO THE UNKNOWN** (Gaines/Feldstein?) — Kurtzman

*Harry Harrison reports that Jules Feiffer penciled this story. Feldstein's comment: "I think this is 'Gaines/Feldstein,' but I'm not sure."
**Feldstein's comment: "I think this is 'Gaines/Feldstein,' but..."



#14, July — August 1950 — Cover: Feldstein

IC House ad: *Crypt of Terror* #19 — Feldstein
8 *COSMIC RAY BOMB EXPLOSION!** (Gaines/Feldstein) — Feldstein
7 THE BLACK ARTS** (Harrison?) — Wood & Harrison
1 DR. RAND'S EXPERIMENT . . . — text
6 THE TRAP OF TIME! (Fox) — Kamen
1 SPEED-UP — text
1 House ad: *Picture Stories* series — text & covers
7 ATOM BOMB THIEF! (Kurtzman) — Kurtzman

*Bill Gaines and Al Feldstein appear as themselves
**H.P. Lovecraft's "Necronomicon" plays a vital part of this story

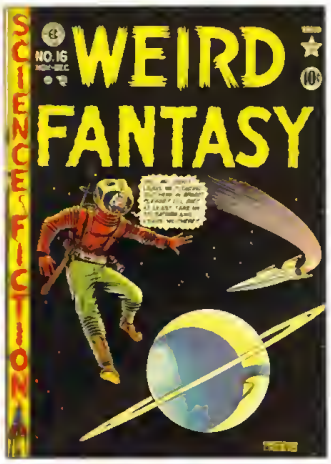




#15, September — October 1950 — Cover: Feldstein

8	MARTIAN INFILTRATION!* (Gaines/Feldstein)	Feldstein
7	HENRY AND HIS . . . GOON-CHILD** (Kurtzman)	Kurtzman
1	THE BOMB	text
1	COSMIC CORRESPONDENCE	letters
6	I DIED TOMORROW! (Fox)	Kamen
7	*DARK SIDE OF THE MOON* (Wood)	Wood

*Inspired by "The Embassy" by Martin Pearson
**Possibly inspired by "The Twonky" by Henry Kuttner



#16, November — December 1950 — Cover: Feldstein

8	THE LAST CITY* (Gaines/Feldstein)	Feldstein
7	THE MYSTERIOUS RAY FROM ANOTHER DIMENSION! (Kurtzman)	Kurtzman
1	SUCCESS	text
1	COSMIC CORRESPONDENCE**	letters
6	SECOND CHILDHOOD (Gaines/Feldstein)	Kamen
7	A TRIP TO A STAR! (Gaines/Feldstein)	Wood

*Inspired by "The Lanson Screen" by Arthur L. Zagat
**Quoted in "Seduction of the Innocent," page 144



#17, January — February 1951 — Cover: Feldstein

8	CHILD OF TOMORROW! (Gaines/Feldstein)	Feldstein
7	THE TIME MACHINE AND THE SHMOE! (Kurtzman)	Kurtzman
1	TO - - -?	text
1	COSMIC CORRESPONDENCE	letters
6	*DEADLOCK!** (Wood plotted; probably scripted)	Wood
7	PREDICTION OF DISASTER! (Gaines/Feldstein)	Kamen

*Inspired by "First Contact" by Murray Leinster



#6, March — April 1951 — Cover: Feldstein

8	SPACE-WARP! (Gaines/Feldstein)	Feldstein
7	THE DIMENSION TRANSLATOR (Kurtzman)	Kurtzman
1	EXPERIMENT	text
1	COSMIC CORRESPONDENCE	letters
6	*...AND THEN THERE WERE TWO!* (Gaines/Feldstein)	Kamen
7	RESCUED! (Wood plotted/Feldstein scripted?)	Wood

#7, May — June 1951 Cover: Feldstein

8 7 YEAR OLD GENIUS!* (Gaines/Feldstein) Feldstein
7 "COME INTO MY PARLOR" (Gaines/Feldstein) Kamen
1 REFUGE! text
1 COSMIC CORRESPONDENCE letters
6 *ACROSS THE SUN!* (Gaines/Feldstein) Roussos
7 BREAKDOWN! (Gaines/Feldstein) Wood

*Bill Gaines and Al Feldstein appear on last page



#8, July — August 1951 Cover: Feldstein

8 THE ORIGIN OF THE SPECIES! (Gaines/Feldstein) Feldstein
7 IT DIDN'T MATTER (Gaines/Feldstein) Kamen
1 SPEED! text
1 COSMIC CORRESPONDENCE letters
6 *THE SLAVE SHIP* (Gaines/Feldstein) Roussos
7 THE ENEMIES OF THE COLONY (Wood) Wood



#9, September — October 1951 Cover: Feldstein

8 SPAWN OF MARS (Gaines/Feldstein) Wood
7 THE DUPLICATES* (Gaines/Feldstein) Kamen
1 SLIGHT ERROR! text
1 COSMIC CORRESPONDENCE letters
6 THE CONNECTION (Gaines/Feldstein) Elkin
7 *A MISTAKE IN MULTIPLICATION* (Gaines/Feldstein) Orlando

*The idea of cloning a girl to solve the problems of two suitors comes from William F. Temple's novel *4-Sided Triangle*.

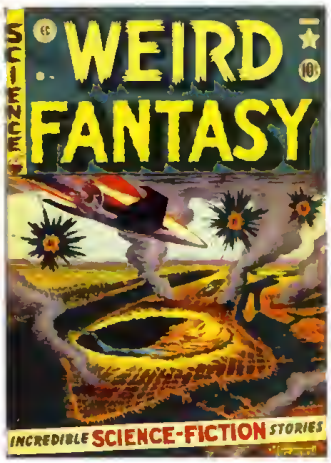


#10, November — December 1951 Cover: Feldstein

8 *THE SECRET OF SATURN'S RING!* (Gaines/Feldstein) Wood
7 A TIMELY SHOCK!* (Gaines/Feldstein) Kamen
1 MIRACLE text
1 COSMIC CORRESPONDENCE letters
6 THE MUTANTS! (Gaines/Feldstein) Wood
7 NOT ON THE MENU (Gaines/Feldstein) Orlando

*Inspired by "Nice Girl With Five Husbands" by Fritz Leiber





#11, January — February 1952 Cover: Feldstein

IC Artist of the issue: Al Feldstein biography
8 THE TWO-CENTURY JOURNEY! (Gaines/Feldstein) Wood
7 SHRINKING FROM ABUSE! (Gaines/Feldstein) Kamen
1 DESIRE! text
1 COSMIC CORRESPONDENCE letters
6 *THE 10th AT NOON* (Gaines/Feldstein) Wood
7 THE THING IN THE JAR* (Gaines/Feldstein) Orlando

*Inspired by "Liquid Life" by Ralph Milne Farley



#12, March — April 1952 Cover: Feldstein

IC Artist of the issue: Joe Orlando biography
8 PROJECT...SURVIVAL! (Gaines/Feldstein) Wood
7 A LESSON IN ANATOMY!! (Gaines/Feldstein) Kamen
1 EXPLOSIVE! text
1 COSMIC CORRESPONDENCE letters
6 THE DIE IS CAST! (Gaines/Feldstein) Wood
7 A MAN'S JOB! (Gaines/Feldstein) Orlando



#13, May — June, 1952 Cover: Feldstein

IC House ad: Three GhouLunatics (*Vault* #23, *Haunt* #11, *Crypt* #28) Feldstein
8 THE END!* (Gaines/Feldstein) Wood
7 THE TRIP! (Gaines/Feldstein) Kamen
1 DISCOVERY! text
1 COSMIC CORRESPONDENCE** letters
6 HOME TO STAY!*** (Gaines/Feldstein) Wood
7 DON'T COUNT YOUR CHICKENS . . . (Gaines/Feldstein) Orlando

*A juxtaposition of "Not With a Bang" by Damon Knight and "The Last Generation?" by Miriam Allen deFord
**Letter from "Mrs. Arline Grandon Phelan;" see page 274
***A combination of "Kaleidoscope" and "The Rocket Man" by Ray Bradbury, who caught the unauthorized "borrowing." This ultimately led to an authorized (and classic) series of EC adaptations of Bradbury stories.



#14, July — August 1952 Cover: Feldstein

IC House ad: Three GhouLunatics (*Vault* #25, *Haunt* #15, *Crypt* #30) Feldstein
8 THE EXILE! (Gaines/Feldstein) Wood
4 THE EXPERT!* (Gaines/Feldstein) ["EC Quickie"] Orlando
3 THE AD!* (Gaines/Feldstein) ["EC Quickie"] Orlando
1 INNOVATION! text
1 COSMIC CORRESPONDENCE letters
6 CLOSE CALL! (Gaines/Feldstein) Kamen
7 MAD JOURNEY!** (Gaines/Feldstein) Williamson & Frazetta

*Gaines and Feldstein appear as themselves
**First *published* Al Williamson art for EC/for first *actual* art, see *Toles from the Crypt* #31.

#15, September — October 1952 — Cover: Feldstein

IC House ad: *MAD* #1 — Davis
8 REVULSION! (Gaines/Feldstein) — Orlando
4 THE QUICK TRIP (Gaines/Feldstein) ["EC Quickie"] — Williamson
3 THE LONG TRIP* (Gaines/Feldstein) ["EC Quickie"] — Williamson
1 GENIUS! — text
1 COSMIC CORRESPONDENCE — letters
6 HE WHO WAITS!** (Gaines/Feldstein) — Kamen
7 *BY GEORGE!!* (Gaines/Feldstein) — Williamson

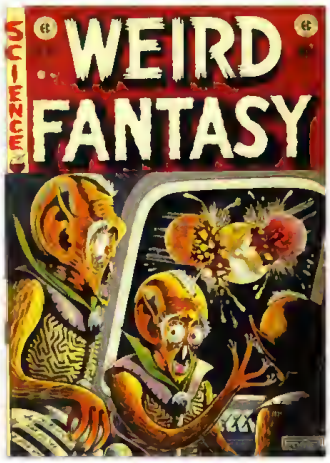
*Inspired by "Far Centaurus" by A. E. Van Vogt
**Inspired by "The Kelpie" by Manly Wade Wellman



#16, November — December 1952 — Cover: Feldstein

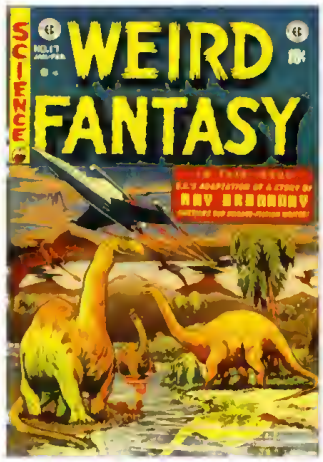
IC House ad: *MAD* #2 — Elder
8 *MASS MEETING!** (Gaines/Feldstein) — Orlando
7 SKELETON KEY! (Gaines/Feldstein) — Williamson
1 MR. HALLEY'S COMET (De Fuccio) — text
1 COSMIC CORRESPONDENCE — letters
6 WHAT HE SAW! (Gaines/Feldstein) — Kamen
7 THE GREEN THING! (Gaines/Feldstein) — Orlando

*Inspired by "Tricky Tonnage" by Malcolm Jameson



#17, January — February 1953 — Cover: Feldstein

IC House ad: *MAD* #3 — Wood
8 *IN THE BEGINNING . . .* (Gaines/Feldstein) — Orlando
7 AHEAD OF THE GAME! (Gaines/Feldstein) — Elder
1 THE SPACE PIRATE (De Fuccio) — text
1 COSMIC CORRESPONDENCE — letters
6 THE ALIENS (Gaines/Feldstein) — Williamson
7 THERE WILL COME SOFT RAINS . . . (Bradbury; Feldstein adaptation) — Wood

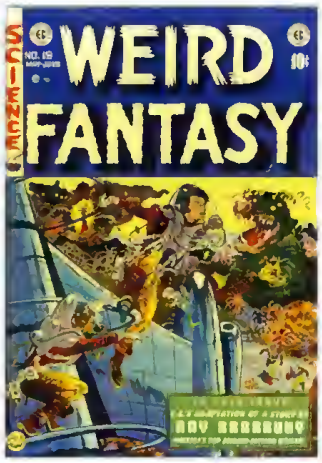


#18, March — April 1953 — Cover: Williamson and Feldstein

IC House ad: *MAD* #4 — Severin
8 COUNTER-CLOCKWISE (Gaines/Feldstein) — Severin and Elder
7 ZERO HOUR (Bradbury; Feldstein adaptation) — Kamen
1 THE ASHTRAY (De Fuccio) — text
1 COSMIC CORRESPONDENCE* — letters
6 *HOMESICK!* (Gaines/Feldstein) — Williamson
7 JUDGMENT DAY! (Gaines/Feldstein) — Orlando

*Letter from Bhob Stewart





#19, May — June 1953 Cover: Orlando

1	Artist of the issue: Al Williamson	biography
8	KING OF THE GREY SPACES! (Bradbury; Feldstein adaptation)	Severin and Elder
7	HOT-ROD! (Gaines/Feldstein)	Kamen
1	CLEANSER	text
1	COSMIC CORRESPONDENCE	letters
6	BRAIN-CHILD! (Gaines/Feldstein)	Williamson
7	*TIME FOR A CHANGE!* (Gaines/Feldstein)	Orlando



#20, July — August 1953 Cover: Feldstein

IC	House ad: *MAD* ("No more *MAD*!")	Davis
8	. . . FOR US THE LIVING* (Gaines/Feldstein)	Severin and Elder
7	*I, ROCKET* (Bradbury; Feldstein adaptation)	Williamson
1	DISCOVERY!	text
1	COSMIC CORRESPONDENCE**	letters
6	. . . CONQUERS ALL! (Gaines/Feldstein)	Kamen
7	THE AUTOMATON (Gaines/Feldstein)	Orlando

*A variation on Ward Moore's "Bring the Jubilee"
**Letters from Ray Bradbury, Bhob Stewart, and Larry Stark



#21, September — October 1953 Cover: Williamson and Frazetta

IC	House ad: *MAD* ("Melvin?")	Elder
8	MY HOME . . .* (Gaines/Feldstein)	Orlando
7	SAVED (Gaines/Feldstein)	Williamson
1	MILLENNIUM!	text
1	COSMIC CORRESPONDENCE**	letters
6	PLANELY POSSIBLE (Gaines/Feldstein)	Kamen
7	THE MILLION YEAR PICNIC (Bradbury; Feldstein adaptation)	Severin and Elder

*Possibly inspired by "Who Goes There" by John Campbell
**Letters from Ray Bradbury and Archie Goodwin



#22, November — December 1953 Cover: Orlando

IC	IN MEMORIAM*	message from the editors
8	THE SILENT TOWNS (Bradbury; Feldstein adaptation)	Crandall
7	THE FREAKS (Gaines/Feldstein)	Kamen
1	PUBLIC SERVICE!	text
1	COSMIC CORRESPONDENCE	EC Fan-Addict Club announcement
6	*THE FOSSIL* (Gaines/Feldstein)	Orlando
7	DERELICT SHIP (Gaines/Feldstein)	Krigstein

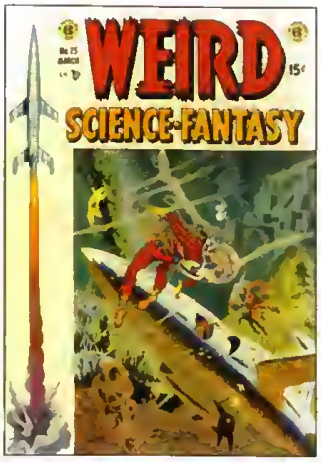
**Weird Science* and *Weird Fantasy* to merge into one title

(The End)

William M. Gaines, editor #13 (#1, 1950)-6;
Albert B. Feldstein, associate editor #13 (#1, 1950)-6, editor #7-22
Weird Fantasy and *Weird Science* continued as *Weird Science-Fantasy* with #23.
Listing follows.
Weird Fantasy artists: Crandall, Elder, Elkin, Feldstein, Kamen, Krigstein, Kurtzman, Larsen, Orlando, Roussos, Severin, Williamson, Wood.

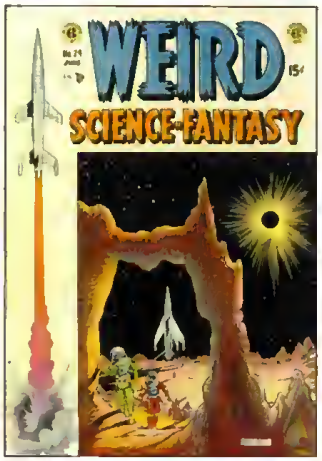
WEIRD SCIENCE-FANTASY

(formerly Weird Science and Weird Fantasy)



#23, March 1954 — Cover: Wood

IC	House ad: EC Fan-Addict Club ("Gadzooks!")	Davis
8	THE CHILDREN (Gaines/Feldstein)	Wood
7	*FISH STORY* (Gaines/Feldstein)	Williamson
1	COSMIC CORRESPONDENCE	letters
1	House ad: *Panic* ("Big bowl game")	Davis
1	NINTH WONDER	text
6	THE FLYING MACHINE (Bradbury; Feldstein adaptation)	Krigstein
7	FAIR TRADE (Gaines/Feldstein)	Orlando



#24, June 1954 — Cover: Feldstein

IC	House ad: *Panic* ("Fraternity smoker")	Davis
8	. . . FOR POSTERITY (Gaines/Feldstein)	Wood
7	THE TEACHER FROM MARS (Binder; Feldstein adaptation)	Orlando
1	BACK TO NATURE	text
1	House ad: EC Fan-Addict Club ("chapter president?")	Wood
1	COSMIC CORRESPONDENCE	letters
6	THE PIONEER (Gaines/Feldstein)	Krigstein
7	UPHEAVAL! (Ellison wrote plot/scripter Feldstein)	Williamson



#25, September 1954 — Cover: Williamson

IC	House ad: *MAD* ("No need to fight...")	photo
8	FLYING SAUCER REPORT (Gaines/Feldstein)	Wood
7	*A SOUND OF THUNDER* (Bradbury; Feldstein adaptation)	Williamson & Torres
1	THE CRISIS	text
1	House ad: EC Fan-Addict Club ("You got back issues?")	Davis
1	COSMIC CORRESPONDENCE*	letters
6	BELLYFUL (Gaines/Feldstein)	Krigstein
7	HARVEST (Gaines/Feldstein)	Orlando

*Letters from Ray Bradbury and Dan Adkins

Selected New Trend splash pages:









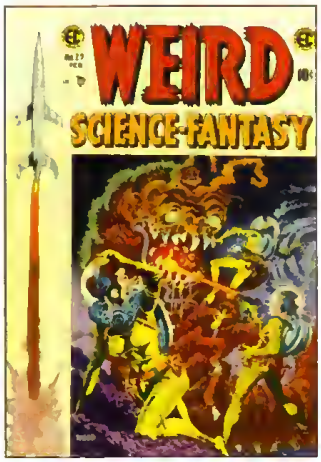


#26, December 1954 — Cover: Feldstein

IC	"THIS IS A CHALLENGE . . ."	text
3	THE EASTERN AIRLINES CASE (Feldstein)	Wood
3	THE GORMAN-FARGO, N.D., CASE (Feldstein)	Crandall
2	THE MANTELL-GODMAN CASE (Feldstein)	Orlando
1	THE MUROC AIR FORCE BASE CASE (Feldstein)	Orlando
1	THE UNITED AIRLINES EMMETT, IDAHO CASE (Feldstein)	Wood
1	WAS THIS THE ANSWER? (Feldstein)	Wood
1	THE DEC. 27, 1949 RELEASE (Feldstein)	Wood, Orlando
3	*1950 SIGHTINGS* (Feldstein)	Evans
3	1951 SIGHTINGS (Feldstein)	Evans, Crandall
1	1952 SIGHTINGS (Feldstein)	Crandall
2	THE UTAH PICTURES (Feldstein)	Orlando
1	THE INDIANAPOLIS CASE (Feldstein)	Evans
1	NASH-FORTENBERRY CASE (Feldstein)	Evans
1	THE RIVER EDGE, N.J., CASE (Feldstein)	Evans
2	SAUCERS OVER WASHINGTON, D.C. (Feldstein)	Crandall
1	THE 1952 HAMILTON A.F.B. CASE (Feldstein)	Wood
3	RECENT DEVELOPMENTS (Feldstein)	Wood, Orlando
1	TO SUMMARIZE THIS REPORT . . . (Feldstein)	texts

(Special Issue: Flying Saucer Report)

Note: Feldstein scripted this issue from information provided by UFO expert Donald Keyhoe.



#27, January — February 1955 — Cover: Wood

IC	House ad: *MAD* and *Panic* (King of clubs)	?
7	ADAPTABILITY* (Binder)	Wood
1	House ad: *Piracy* #2	cover, Oda
6	CLOSE SHAVE (Binder)	Crandall
1	COSMIC CORRESPONDENCE**	letters
1	HELLO? HELLO? (Binder)	text
6	4th DEGREE (Gaines/Feldstein or Oleck)	Kamen
7	I, ROBOT (Binder; Feldstein adaptation)	Orlando

*Inspired by "Universe" by Robert Heinlein

**Letters from Bill Mason and Nelson Bridwell



#28, March — April 1955 — Cover: Feldstein

IC	House ad: *MAD* and *Panic* ("No, I said!")	Elder
8	THE INFERIORS (Gaines/Feldstein or Oleck)*	Wood
6	*LOST IN SPACE* (Binder)	Williamson
1	House ad: *Piracy* #2	cover, Oda
2	COSMIC CORRESPONDENCE	letters
5	ROUND TRIP (Gaines/Feldstein or Oleck)	Kamen
7	THE TRIAL OF ADAM LINK (Binder; Feldstein adaptation)	Orlando

*Inspired by "The Lost Race" by Murray Leinster



#29, May — June 1955 — Cover: Frazetta*

IC	A NEW BEGINNING	text
7	THE CHOSEN ONE (Gaines/Feldstein or Oleck)	Wood
1	COSMIC CORRESPONDENCE**	letters
6	*VICIOUS CIRCLE* (Wessler??)	Williamson
2	House ad: New Direction comics	Wood, Davis, Kamen
6	GENESIS (Oleck)	Crandall
7	ADAM LINK IN BUSINESS (Binder; Feldstein adaptation)	Orlando

*This was originally done as a *Famous Funnies*/Buck Rogers cover, but it was rejected as being too violent. Gaines used it (with a few changes), but paid a usage fee only so that Frazetta could keep the art.

**Letter from Landon Chesney

Albert B. Feldstein, editor

Weird Science-Fantasy continued as *Incredible Science Fiction* with #30. Listing follows.

INCREDIBLE SCIENCE FICTION

#30, July — August 1955 — Cover: Davis

IC House ad: New Direction (*M.D.* #1 and *Psychoanalysis* #2) — covers
8 CLEAN START (Oleck) — Wood
5 *MARBLES* (Oleck) — Krigstein
1 COSMIC CORRESPONDENCE* — letters
6 CONDITIONED REFLEX (Oleck) — Orlando
1 House ad: New Direction comics ("If you love new experiences...") — Davis
1 NOT EVEN A SPARROW SHALL FALL . . . (Oleck?) — text
7 BARRIER (Oleck) — Davis

*Letters from Fred von Bernewitz and Dan Adkins



#31, September — October 1955 — Cover: Davis

7 YOU, ROCKET (Oleck) — Wood
1 COSMIC CORRESPONDENCE — letters
6 *FULFILLMENT* (Oleck) — Krigstein
6 TIME TO LEAVE (Oleck) — Krenkel
1 House ad: New Direction comics ("You'll meet all these . . .") — Davis
1 TWICE TOLD TALE (Oleck?) — text
7 HAS-BEEN (Oleck) — Wood



#32, November — December 1955 — Cover: Davis

IC COSMIC CORRESPONDENCE — letters
6 FALLEN IDOL (Oleck) — Orlando
1 FAILURE (Oleck?) — text
8 FOOD FOR THOUGHT* (Oleck) — Williamson & Krenkel
6 *THE ULTIMATE WEAPON* (Oleck) — Krigstein
7 MARKED MAN (Oleck) — Davis

*Originally a seven-pager, but the Comics Code Authority insisted on a different ending, so the eighth page was added. Inspired by "Process" by A. E. van Vogt



#33, January — February 1956 — Cover: Wood

7 BIG MOMENT (Oleck) — Wood
1 THE ENTERTAINMENT BOX* — text
6 *KALEIDOSCOPE* (Oleck) — Davis
6 ONE WAY HERO (Oleck) — Krigstein
1 SMALL WORLD (Oleck?) — text
7 JUDGMENT DAY! (Gaines/Feldstein) [*Weird Fantasy* #18] — Orlando

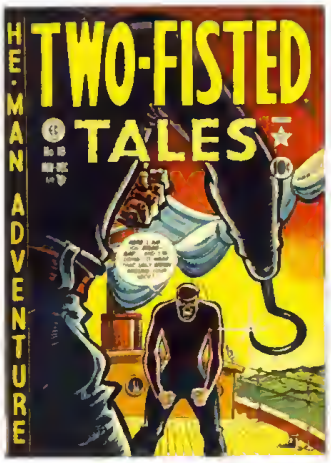
*Plug for the first edition of *The Complete EC Checklist.*
Note: *Incredible Science Fiction* #33 was the last comic book Bill Gaines ever published.



(The End)

Albert B. Feldstein, editor; Marie Severin, color editor
Weird Science-Fantasy/Incredible Science Fiction artists:
Crandall, Davis, Evans, Feldstein, Frazetta, Kamen, Krenkel, Krigstein, Orlando, Torres, Williamson, Wood.

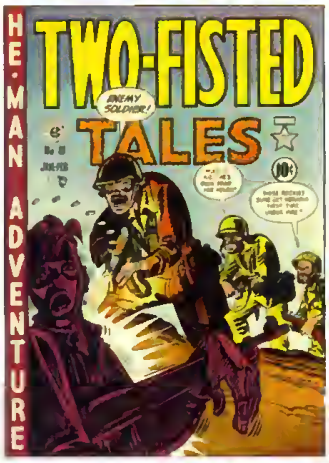
TWO-FISTED TALES
(formerly The Haunt of Fear)



#18, November — December 1950 — Cover: Kurtzman

8	CONQUEST (Kurtzman)	Kurtzman
7	HONG KONG INTRIGUE!* (Feldstein)	Feldstein
1	MAN-TRAP!	text
1	RESCUE	text
6	REVOLUTION! (Wood)	Wood
7	*MUTINY* (Craig)	Craig

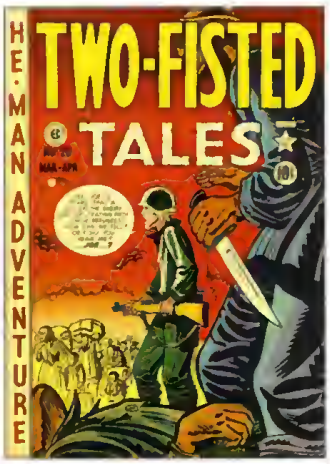
*Feldstein's comment: "Poor Harvey!! This was my idea of a 'two-fisted' tale! (to help launch the magazine)."



#19, January — February 1951 — Cover: Kurtzman

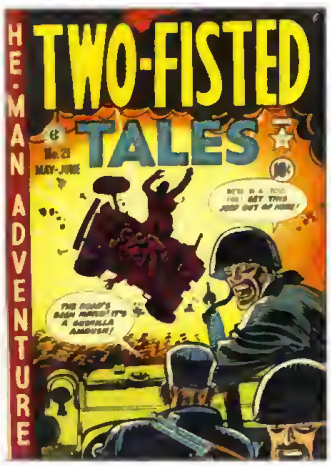
7	*WAR STORY!** (Severin/Kurtzman)	Severin & Elder
1	ESCAPE	text
1	DECOY	text
8	JIVARO DEATH!** (Kurtzman)	Kurtzman
6	FLIGHT FROM DANGER! (Craig)	Craig
7	BRUTAL CAPT. BULL! (Kurtzman)	Wood

*Note: a letter from John Severin in the EC fanzine *Fanfare* #2 (published by Marty Pahls, May, 1959) said that "'War Story' was wrote in contortions by Kurtzman and Severin—though the actual writing I am sure will be recognized as the former."
**Inspired by "Lost Face" by Jack London. This plot also appears in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try and Stop Me* (Random House, 1944).



#20, March — April 1951 — Cover: Kurtzman

8	MASSACRED! (Kurtzman)	Severin & Elder
7	DEVILS IN BAGGY PANTS! (Kurtzman)	Wood
1	THIRST!	text
1	OBSERVATION POST!	text
6	ARMY REVOLVER! (Kurtzman)	Davis
7	PIRATE GOLD! (Kurtzman)	Kurtzman



#21, May — June 1951 — Cover: Kurtzman

8	*AMBUSH!* (Kurtzman)	Davis
7	PIGS OF THE ROMAN EMPIRE (Kurtzman)	Severin & Elder
1	HERO (De Fuccio)	text
1	DIG, YOU MUTINOUS CUR! (De Fuccio)	text
6	THE MURMANSK RUN! (Kurtzman)	Wood
7	SEARCH! (Kurtzman)	Kurtzman

#22, July — August 1951 — Cover: Kurtzman

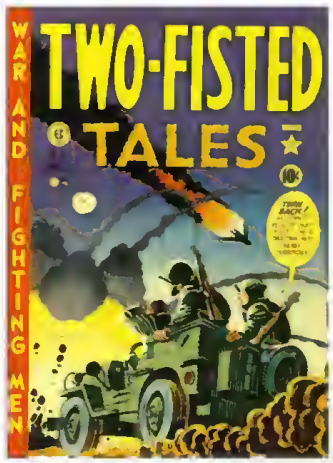
8	*ENEMY CONTACT!* (Kurtzman)	Davis
7	DYING CITY! (Kurtzman)	Toth & Kurtzman*
1	SIEGE (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	MASSACRE AT AGINCOURT! (Kurtzman)	Wood
7	CHICKEN! (Kurtzman)	Severin & Elder

*Toth's comment on "Dying City": "It was inked by Kurtzman because of my rushed schedule at the time."



#23, September — October 1951 — Cover: Kurtzman

8	*DEATH STAND!* (Kurtzman)	Davis
7	OLD SOLDIERS NEVER DIE! (Kurtzman)	Wood
1	THE DITCH (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	KILL! (Kurtzman)	Kurtzman
7	DOG FIGHT! (Kurtzman)	Severin & Elder



#24, November — December 1951 — Cover: Kurtzman

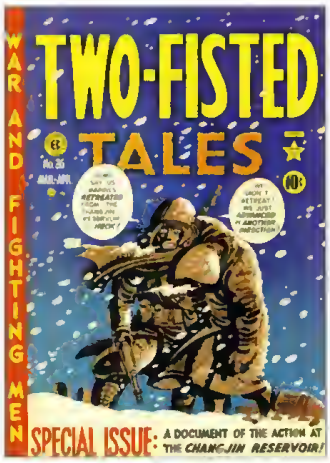
8	HILL 203! (Kurtzman)	Davis
7	*BUG OUT!* (Kurtzman)	Wood
1	BOOMERANG! (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	RUBBLE! (Kurtzman)	Kurtzman
7	WEAK LINK! (Kurtzman)	Severin & Elder



#25, January — February 1952 — Cover: Kurtzman

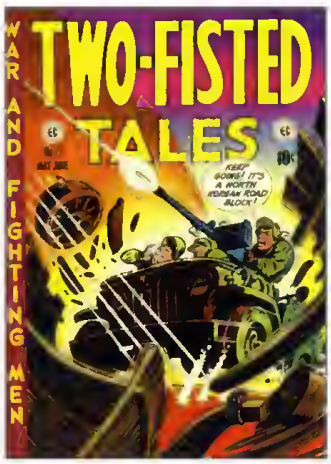
IC	Artist of the Issue: Jack Davis	biography
8	MUD! (Kurtzman)	Davis
7	BUNKER HILL! (Kurtzman)	Wood
1	ONE MORE MISSION! (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	CORPSE ON THE IMJIN! (Kurtzman)	Kurtzman
7	BUZZ BOMB! (Kurtzman)	Severin & Elder





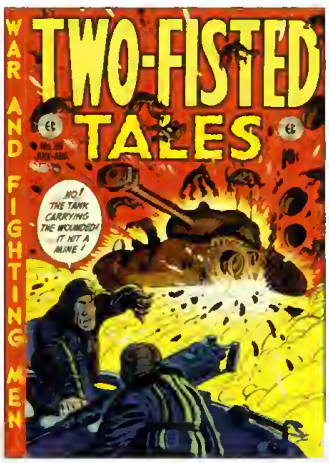
#26, March — April 1952 — Cover: Kurtzman

IC	WAR MAP OF KOREA	Kurtzman
8	*THE TRAP!* (Kurtzman)	Severin
7	HAGARU-RI! (Kurtzman)	Davis
1	MIRACLE? (?)	text
1	COMBAT CORRESPONDENCE	letters
6	LINK-UP! (Kurtzman)	Severin & Elder
7	HUNGNAM! (Kurtzman)	Wood



#27, May — June 1952 — Cover: Kurtzman

IC	Artist of the Issue: Wallace Wood	biography
8	LUCK! (Kurtzman)	Severin & Elder
7	CUSTER'S LAST STAND (Kurtzman)	Wood
1	ESCAPE PLOT (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	D-DAY! (Kurtzman)	Severin
7	*JEEP!* (Kurtzman)	Davis



#28, July — August 1952 — Cover: Kurtzman

IC	Artist of the Issue: Harvey Kurtzman	biography
8	*CHECKERS!* (Kurtzman)	Severin & Elder
7	PELL'S POINT! (Kurtzman)	Wood
1	SUBMERGE! (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	ALAMO! (Kurtzman)	Severin
7	SAIPAN! (Kurtzman)	Davis



#29, September — October 1952 — Cover: Kurtzman

IC	House ad: *Weird Fantasy* #14	Feldstein
8	KOREA! (Kurtzman)	Davis
7	RED KNIGHT! (Kurtzman)	Severin
1	SCOUT-SNIPERS (James C. Jones, Jr.*)	text
1	COMBAT CORRESPONDENCE	letters
6	WASHINGTON! (Kurtzman)	Severin & Elder
7	*FIRE MISSION!* (Kurtzman)	Berg

*Tech. Sgt. James C. Jones, Marine Corps Combat Correspondent

#30, November — December 1952 — Cover: Davis

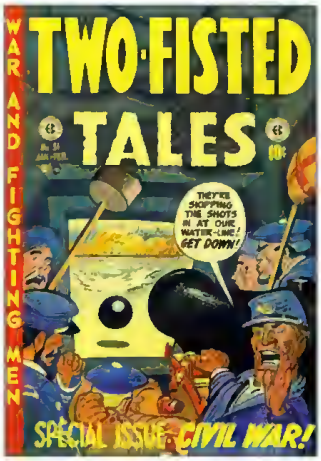
IC	House ad: *MAD* #1	Davis
8	BUNKER! (Kurtzman)	Estrada
7	KNIGHTS! (Kurtzman)	Wood
1	THE PENDULUM (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	WAKE! (Kurtzman)	Colan
7	FLEDGELING! (Kurtzman)	Davis



#31, January — February 1953 — Cover: Kurtzman

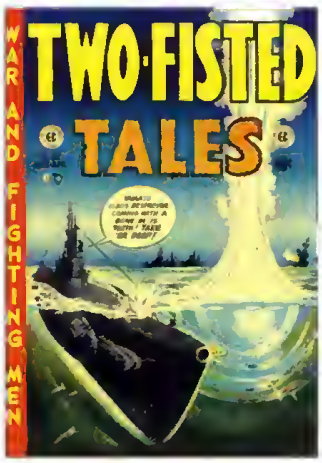
IC	Map	Rafael Palacios
6	BLOCKADE! (Kurtzman)	Wood
8	CAMPAIGN! (Kurtzman)	Severin & Elder
7	*DONELSON!* (Kurtzman)	Davis
1	AIR-MINDED FITZ JOHN (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
7	GRANT! (Kurtzman*)	Severin

*Jerry De Fuccio wrote page three of "Grant"



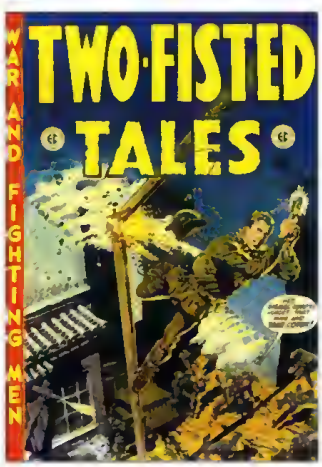
#32, March — April 1953 — Cover: Wood

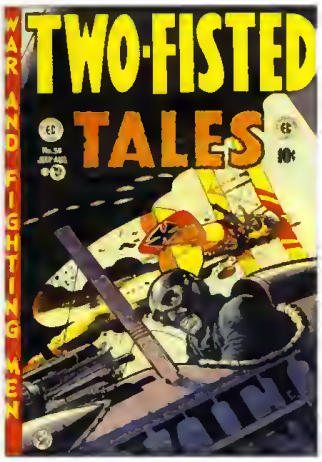
IC	House ad: *MAD* #3	Wood
8	*SILENT SERVICE!* (De Fuccio)	Davis
7	LOST BATTALION! (Kurtzman)	Craig
1	SUBMARINE SCHOOL (De Fuccio)	text
1	COMBAT CORRESPONDENCE ["Keep buying EC magazines"]	text
6	HANNIBAL! (Kurtzman)	Wood
7	TIDE! (Kurtzman)	Kubert



#33, May — June 1953 — Cover: Wood

IC	House ad: *MAD* #4	Severin
8	*SIGNAL CORPS!* (Kurtzman)	Davis
7	OUTPOST! (De Fuccio)	Severin and Elder
1	INDIAN SIGN (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	PEARL DIVERS! (De Fuccio)	Kubert
7	ATOM BOMB! (Kurtzman)	Wood





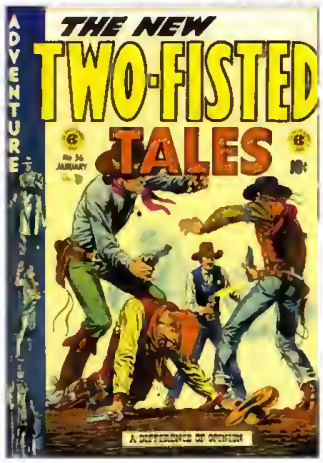
#34, July — August 1953 — Cover: Davis

IC	House ad: *MAD* #5	Wood
8	BETSY! (Davis)	Davis
7	TRIAL BY ARMS! (Wood/De Fuccio)	Wood
1	SALTY SPEECH (De Fuccio)	text
1	COMBAT CORRESPONDENCE	letters
6	EN CRAPAUDINE! (De Fuccio)	Severin
7	*GUYNEMER!* (Kurtzman)	Evans



#35, October 1953 — Cover: Davis

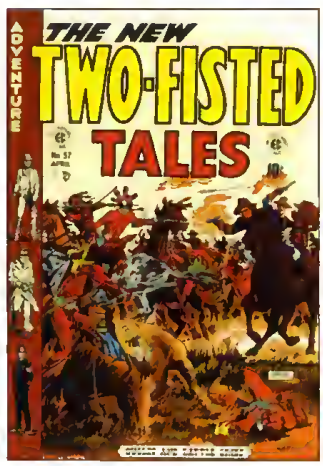
IC	Civil War map	Severin
8	ROBERT E. LEE! (Kurtzman)	Severin
7	NEW ORLEANS! (Kurtzman)	Wood
1	FORREST! (De Fuccio)	text
1	COMBAT CORRESPONDENCE	EC Fan-Addict Club announcement
6	MEMPHIS! (Kurtzman)	Crandall
7	CHANCELLORSVILLE! (Kurtzman)	Davis



#36, January 1954 — Cover: Severin

IC	IN MEMORIAM	editorial
8	*GUNFIRE!* (Dawkins)	Davis
7	BATTLE!* (Dawkins)	Crandall
1	LONE WOLF CONSTABLE (Dawkins)	text
1	House ad: EC Fan-Addict Club ("Gadzooks!")	Davis
6	JUSTICE! (Severin/Dawkins)	Severin
7	DANGEROUS MAN! (Dawkins)	Severin & Elder

*Dawkins freely admitted that this story is based on a passage from *Claudius the God* (sequel to *I, Claudius*) by Robert Graves.



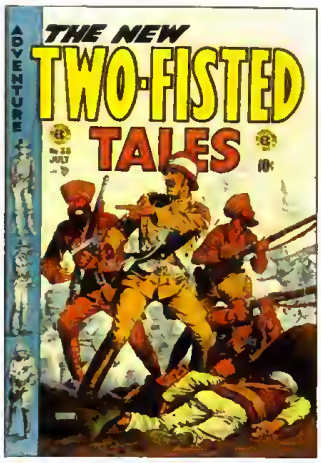
#37, April 1954 — Cover: Severin

IC	House ad: *Panic* ("Fraternity Smoker")	Davis
8	ACTION! (Dawkins)	Severin
7	*WARRIOR!* (Severin/Dawkins)	Severin
1	HOW JIM THORPE BEGAN TO PLAY FOOTBALL (Dawkins)	text
1	House ad: EC Fan-Addict Club ("Chapter President?")	Wood
1	TWO-FISTED TALK	letters
6	HOMEMADE BLITZ! (Dawkins)	Severin
7	SHOWDOWN! (Dawkins)	Severin

#38, July 1954 — Cover: Severin

IC	House ad: *Panic* ("Stoppit!")	Elder
8	LOST CITY! (Dawkins)	Severin
7	WARPATH! (Dawkins)	Severin
1	CAPTAIN SIR RICHARD FRANCIS BURTON (Dawkins)	text
1	House ad: *MAD* ("Do people laugh . . .")	Davis
1	TWO-FISTED TALK	letters
6	*BULLETS!** (Dawkins)	Severin
7	STAMPEDE! (Dawkins)	Severin

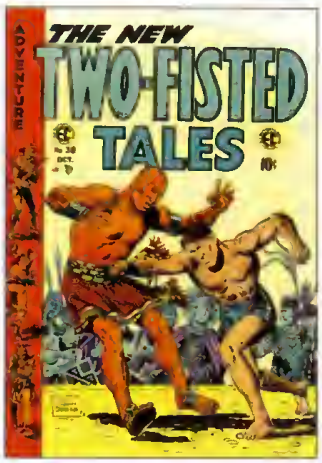
*Colin Dawkins stated that "Bullets!" is based on "Slaves of the Lamp II" from Rudyard Kipling's *Stalky and Co.*



#39, October 1954 — Cover: Severin

IC	House ad: *MAD* and *Panic* ("Best imitation")	Elder
8	*URANIUM VALLEY!* (Dawkins)	Severin
7	OREGON TRAIL! (Dawkins)	Severin
1	BUFFALO BILL (Dawkins)	text
1	House ad: *Piracy* [EC staff as pirates]	Wood
1	TWO-FISTED TALK	letters
6	THE SECRET! (Dawkins)	Colan & Severin*
7	"SLAUGHTER"! (Dawkins)	Severin

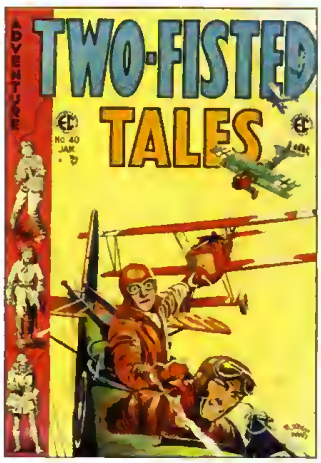
*Note: Gene Colan penciled this story, John Severin inked it.



#40, December 1954 — January 1955 — Cover: Evans

IC	House ad: *MAD* and *Panic* ("Best imitation")	Elder
7	DIEN BIEN PHU! (Putnam)	Severin
1	SQUALUS (De Fuccio)	text
7	*FLAMING COFFINS!* (Evans)	Evans
1	TWO-FISTED TALK	letters
6	THE LAST OF THE MOHICANS!* (Davis: adaptation)	Davis
7	SHARPSHOOTER! (Severin)	Severin

*Based on James Fenimore Cooper's novel



#41, February — March 1955 — Cover: Davis

IC	House ad: *MAD* and *Panic* ("No, I said!")	Elder
1	IN MEMORIAM	editorial
6	CODE OF HONOR! (Severin)	Severin
1	House ad: *Piracy* #2	Oda
7	*MAU MAU!* (?)	Krigstein
6	CARL AKELEY! (De Fuccio)	Wood
1	KEARNY! (De Fuccio)	text
7	YELLOW! (Evans)	Evans

(The End)



William M. Gaines, editor #18-21; Harvey Kurtzman and Albert B. Feldstein, associate editors #18-19; Harvey Kurtzman, associate editor #20, 21; Harvey Kurtzman, editor #22-35; Harvey Kurtzman and John Severin, editors #36-41

Two Fisted Tales artists: Berg, Colan, Craig, Crandall, Davis, Elder, Estrada, Evans, Feldstein, Krigstein, Kubert, Kurtzman, Severin, Toth, Wood.

FRONTLINE COMBAT

Note: Harvey Kurtzman illustrated all letter and text page headers.



#1, July — August 1951 — Cover: Kurtzman

8	*MARINES RETREAT!* (Kurtzman)	Severin & Kurtzman
7	ENEMY ASSAULT! (Kurtzman)	Davis
1	THE FATAL STEP (De Fuccio)	text
1	DEPTH-CHARGED (De Fuccio)	text
6	O.P.! (Kurtzman)	Heath
7	UNTERSEEBOOT 113 (Kurtzman)	Wood



#2, September — October 1951 — Cover: Kurtzman

8	*BOUNCING BERTHA* (Kurtzman)	Davis
7	ZERO HOUR! (Kurtzman)	Severin & Elder
1	RENDEZVOUS (De Fuccio)	text
1	JUST A SCRATCH! (De Fuccio)	text
6	GETTYSBURG! (Kurtzman)	Wood
7	CONTACT! (Kurtzman)	Kurtzman



#3, November — December 1951 — Cover: Kurtzman

8	*TIN CAN!* (Kurtzman)	Davis
7	DESERT FOX! (Kurtzman)	Wood
1	THE BRIDGE (De Fuccio)	text
1	SEA BATTLE! (De Fuccio)	text
6	PRISONER OF WAR! (Kurtzman)	Kurtzman
7	HOW THEY DIE! (Kurtzman)	Severin & Elder



#4, January — February 1952 — Cover: Kurtzman

8	COMBAT MEDIC!* (Kurtzman)	Davis
7	LIGHT BRIGADE! (Kurtzman)	Wood
1	THE TYRANT (De Fuccio)	text
1	THE WRECKERS (De Fuccio)	text
6	AIR BURST!** (Kurtzman)	Kurtzman
7	BOMB RUN! (Kurtzman)	Severin & Elder

*Quoted in "Seduction of the Innocent," page 257
**Kurtzman's personal favorite war story

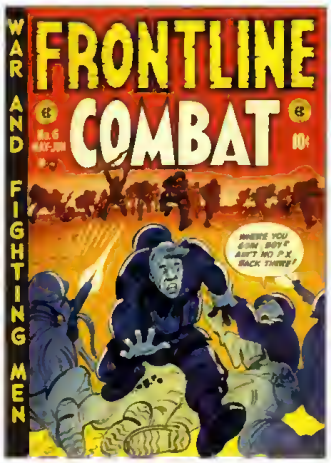
#5, March — April 1952 — Cover: Kurtzman

IC	Artists of the Issue: Severin and Elder	biography
8	442nd COMBAT TEAM (Kurtzman)	Severin & Elder
7	STONEWALL JACKSON! (Kurtzman)	Davis
1	THE KING'S SPY (De Fuccio)	text
1	FRONT LINES	letters
6	*WAR MACHINES!* (Kurtzman)	Severin
7	BIG 'IF'! (Kurtzman)	Kurtzman



#6, May — June 1952 — Cover: Kurtzman

IC	Artist of the Issue: Harvey Kurtzman	biography
8	*A PLATOON!* (Kurtzman)	Severin & Elder
7	WAR OF 1812! (Kurtzman)	Wood
1	FATE (De Fuccio)	text
1	FRONT LINES	letters
6	ACE! (Kurtzman)	Severin
7	BELLYROBBER! (Kurtzman)	Davis



#7, July — August 1952 — Cover: Kurtzman

IC	Map: Iwo Jima	Kurtzman
6	IWO JIMA! (Kurtzman)	Wood
8	*THE LANDING!* (Kurtzman)	Toth
7	THE CAVES! (Kurtzman)	Severin
1	MARINE'S HYMN (from U.S. Marine Corps literature)	text
1	FRONT LINES	letters
7	MOPPING UP! (Kurtzman)	Davis

Note: Special issue: a document of the action at Iwo Jima



#8, September — October 1952 — Cover: Kurtzman

IC	House ad: Three GhouLunatics [*Vault* #25, *Haunt* #13, *Crypt* #30]	Feldstein
8	*THUNDERJET!* (Kurtzman)	Toth
7	CAESAR! (Kurtzman)	Wood
1	TUBRIDY'S TRIUMPH! (De Fuccio)	text
1	FRONT LINES	letters
6	CHICKAMAUGA! (Kurtzman)	Davis
7	NIGHT PATROL! (Kurtzman)	Severin & Elder





#9, November — December 1952 — Cover: Kurtzman

IC	Message from the editors re: Civil War issue	Severin
8	ABE LINCOLN! (Kurtzman)	Davis
7	FIRST SHOT! (Kurtzman)	Severin & Elder
1	SPEECH (A. Lincoln)	text
1	FRONT LINES*	letters
6	CHOOSE SIDES! (Kurtzman)	Wood
7	*BULL RUN!* (Kurtzman)	Severin

Note: Special issue: Civil War

**MAD* #1 announcement



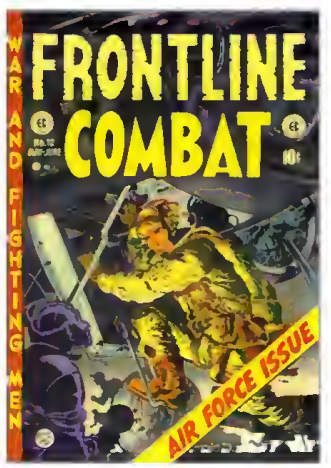
#10, January — February 1953 — Cover: Severin & Elder

IC	House ad: *MAD* #1	Davis
8	*A BABY!* (Kurtzman)	Wood
7	GERONIMO! (Kurtzman)	Severin & Elder
1	BAYONET DRILL! (De Fuccio)	text
1	FRONT LINES	letters
6	NAPOLEON! (Kurtzman)	Evans
7	ANZIO! (Kurtzman)	Davis



#11, March — April 1953 — Cover: Davis

IC	House ad: *MAD* #2	Elder
8	*BIRD-DOGS!* (Kurtzman)	Severin & Elder
7	ROUGH RIDERS! (Kurtzman)	Estrada
1	AFGHAN BORDER (De Fuccio)	text
1	FRONT LINES	letters
6	LUFBERY! (Kurtzman)	Evans
7	SAILOR! (Kurtzman)	Davis



#12, May — June 1953 — Cover: Davis

IC	Message from the editor re: Air Force issue	Davis
6	F-94! (Kurtzman)	Evans
7	F-86 SABRE JET! (Kurtzman)	Toth
1	ROCKET FLIGHT (from U.S. Air Force literature)	text
1	FRONT LINES	letters
6	*B-26 INVADER!* (Kurtzman)	Davis
8	H-5 (Kurtzman)	Wood
1	"Readers! The U.S. Air Force needs your help!"	text/Davis

Note: Air Force issue



#13, July — August 1953 — Cover: Wood

IC	Artist of the Issue: George Evans	biography
8	PANTHERJET! (Kurtzman)	Davis
7	WAR DANCE! (De Fuccio)	Severin
1	SYMBOLS (De Fuccio)	text
1	FRONT LINES	letters
6	WOLF! (De Fuccio) ["The Tyrant," *FC* #4]	Wood
7	*FRANK LUKE!* (Kurtzman)	Evans



#14, October 1953 — Cover: Wood

IC	House ad: *MAD* ("No more *MAD*!")	Davis
8	*ALBATROSS!* (Kurtzman)	Wood
7	BONHOMME RICHARD! (Kurtzman)	Kubert
1	ABDUCTION (De Fuccio)	text
1	FRONT LINES	letters
6	IMMELMAN! (Kurtzman)	Evans
7	WHUPPED! (Davis)	Davis



#15, January 1954 — Cover: Wood

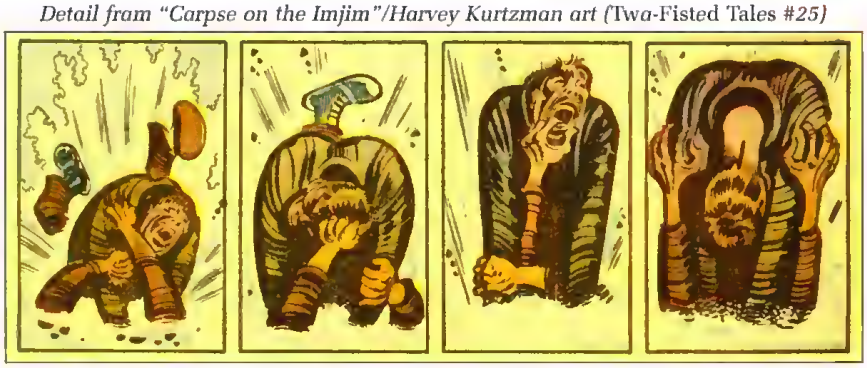
IC	House ad: EC Fan-Addict Club ("Gadzooks!")	Davis
8	*PERIMETER!* (Wood)	Wood
7	McCUDDEN! (Evans)	Evans
1	CAPTAIN TEACH (Fletcher Pratt)	text
1	FRONT LINES [EC Fan-addict Club announcement]	text
6	VENGEFUL SIOUX! (Davis)	Davis
7	BELTS N' CELTS! (De Fuccio)	Severin

Note: Although it is reported in the letter column that all the artists wrote as well as illustrated their own stories in this issue, "Belts N' Celts" was written by Jerry De Fuccio, not John Severin.

(The End)

Harvey Kurtzman, editor #1-15
Frontline Combat artists: Davis, Elder, Estrada, Evans, Heath, Kubert, Kurtzman, Severin, Toth, Wood.

*Detail from "Carpse on the Imjim"/Harvey Kurtzman art (*Two-Fisted Tales *#25)*









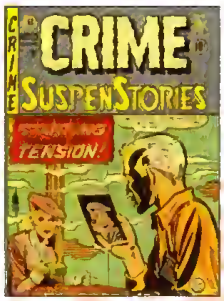


Note: *Crime SuspenStories* was originally to have begun with #15, to replace *The Vault of Horror*. At the eleventh hour *Vault of Horror* was given a reprieve, causing two versions of the first issue of *Crime SuspenStories* to exist. The two versions are identical except for the indicia on the inside front cover. The first printing reads "Crime SuspenStories, Oct. — Nov. 1950, Vol. 1, No. 15 (Formerly Vault of Horror)". The second printing has this blacked out with "Vol. 1, No. 1" inserted above.

#1, October — November 1950 — Cover: Craig

8	MURDER MAY BOOMERANG* (Craig)	Craig
7	DEATH'S DOUBLE-CROSS (Gaines/Feldstein)	Wood
1	REWARD!	text
6	*A SNAPSHOT OF DEATH!* (Gaines/Feldstein)	Ingels
1	DOUBLE INDEMNITY!	text
7	HIGH TIDE! (Kurtzman)	Kurtzman

*Inspired by "Revenge" by Samuel Blas, which was later filmed as the first episode of *Alfred Hitchcock Presents* (broadcast October 2, 1955, CBS), directed by Hitchcock himself.



The originol version of the cover to the first issue of Crime SuspenStories, *showing "#15," from the "house ad" in* Vault of Horror *#15 (1950).*

#2, December 1950 — January 1951 — Cover: Craig

8	*DEAD-RINGER* (Craig)	Craig
6	A MOMENT OF MADNESS! (?)	Ingels
1	PERFECT MURDER!	text
1	FACE-TO-FACE	text
7	THE CORPSE IN THE CREMATORIUM (Craig) [*Crime Patrol* #16]	Craig
7	CONTRACT FOR DEATH (Gaines/Feldstein)	Kamen

#3, February — March 1951 — Cover: Craig

8	POISON!* (Craig)	Craig
7	THE GIGGLING KILLER (Kurtzman)	Kurtzman
1	GETAWAY!	text
1	LOOT!	text
6	FACED WITH HORROR! (Gaines/Feldstein)	Wood
7	*BLOOD RED WINE!* (Edgar Allan Poe; Feldstein adaptation)	Ingels/OW

*Inspired by "The Interruption" by W.W. Jacobs

#4, April — May 1951 — Cover: Craig

8	BACKLASH! (Craig)	Craig
7	PREMIUM OVERDUE! (Gaines/Feldstein)	Kamen
1	STRANGER	text
1	SEAWEED	text
6	CONNIVER! (Gaines/Feldstein)	Davis
7	*HEADS-UP!* (Gaines/Feldstein)	Ingels/OW

#5, June — July 1951 — Cover: Craig

8 *THE SEWER!* (Craig) — Craig
7 MR. BIDDY . . . KILLER! (Gaines/Feldstein) — Davis
1 SMART! — text
1 IDOL — text
6 THE GULLIBLE ONE* (Gaines/Feldstein) — Kamen
7 PARTIALLY DISSOLVED! (Gaines/Feldstein) — Ingels/OW

*Inspired by "After Dinner Story" by Cornell Woolrich







The Conodion reprints of Crime SuspenStories *#1-3 (published olmost contemporoneously with the Americon versions) juxtoposed the logos of* Weird Fantasy *ond* Crime SuspenStories.



#6, August — September 1951 — Cover: Craig

8 A TOAST . . . TO DEATH! (Craig) — Craig
7 OUT OF MY MIND! (Gaines/Feldstein) — Kamen
1 AIR-TIGHT! — text
1 SUSPENSTORY SCRIBBLINGS! — letters
6 THE SWITCH (Gaines/Feldstein) — Roussos
7 *JURY DUTY!* (Gaines/Feldstein) — Ingels/OW



#7, October — November 1951 — Cover: Craig

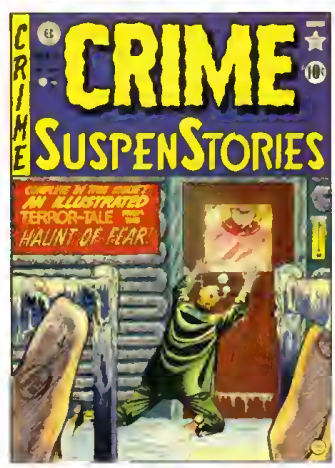
8 *HATCHET-KILLER!* (Craig) — Craig
7 REVENGE! (Gaines/Feldstein) — Kamen
1 INCHES — text
1 SUSPENSTORY SCRIBBLINGS! — letters
6 PHONIES (Gaines/Feldstein) — Davis
7 HORROR UNDER THE BIG-TOP! (Gaines/Feldstein) — Ingels/OW



#8, December 1951 — January 1952 — Cover: Craig

8 OUT OF THE FRYING PAN . . .* (Craig) — Craig
7 A TRACE OF MURDER! (Gaines/Feldstein) — Kamen
1 DOUBLE-CROSS — text
1 SUSPENSTORY SCRIBBLINGS! — letters
6 THE ESCAPED MANIAC! (Gaines/Feldstein) — Roussos
7 *PARTNERSHIP DISSOLVED!* (Gaines/Feldstein) — Ingels/OW

*Inspired by anecdote in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try ond Stop Me* (Random House, 1944).





#9, February — March 1952 — Cover: Craig

IC Artist of the Issue: Johnny Craig — biography
8 *UNDERSTUDY TO A CORPSE!* (Craig) — Craig
7 MEDICINE! (Gaines/Feldstein) — Kamen
1 ACCIDENT — text
1 SUSPENSTORY SCRIBBLINGS! — letters
6 CUT! (Gaines/Feldstein) — Davis
7 A TREE GROWS IN BORNEO! (Gaines/Feldstein) — Ingels/OW



#10, April — May 1952 — Cover: Craig

IC Artist of the Issue: Al Feldstein — biography
8 . . . *ROCKS IN HIS HEAD!* (Craig) — Craig
7 LADY KILLER (Gaines/Feldstein) — Kamen
1 DEEP-FREEZE! — text
1 SUSPENSTORY SCRIBBLINGS! — letters
6 MISSED BY TWO HEIRS! (Gaines/Feldstein) — Davis
7 FRIEND TO 'OUR BOYS'! (Gaines/Feldstein) — Ingels/OW



#11, June — July 1952 — Cover: Craig

IC House ad: Three GhouLunatics [*Vault* #23, *Haunt* #11, *Crypt* #28] — Feldstein
8 *STIFF PUNISHMENT!* (Craig) — Craig
7 "ONE MAN'S POISON!" (Gaines/Feldstein) — Kamen
1 BIG MONEY — text
1 SUSPENSTORY SCRIBBLINGS! — letters
4 TWO FOR ONE! (Gaines/Feldstein) ["EC Quickie"] — Davis
2 FOUR FOR ONE! (Gaines/Feldstein) ["EC Quickie"] — Davis
7 A FOOL AND HIS HONEY ARE SOON PARTED! (Gaines/Feldstein) — Ingels/OW



#12, August — September 1952 — Cover: Craig

IC House ad: Three GhouLunatics [*Vault* #25, *Haunt* #13, *Crypt* #30] — Feldstein
8 THE EXECUTION! (Craig) — Craig
4 *MURDER THE LOVER!* (Gaines/Feldstein) ["EC Quickie"] — Davis
3 MURDER THE HUSBAND! (Gaines/Feldstein) ["EC Quickie"] — Davis
1 TRAP! — text
1 SUSPENSTORY SCRIBBLINGS! — letters
6 SNOOZE TO ME! (Gaines/Feldstein) — Kamen
7 PARALYZED! (Gaines/Feldstein) — Ingels/OW

#13, October — November 1952 — Cover: Craig

IC House ad: EC Science Fiction [*Weird Science* #15, *Weird Fantasy* #14] — Feldstein

8 HEAR NO EVIL! (Gaines/Feldstein) — Kamen & Craig

4 FIRST IMPULSE! (Gaines/Feldstein) ["EC Quickie"] — Check

3 SECOND CHANCE? (Gaines/Feldstein) ["EC Quickie"] — Check

1 FREAK! — text

1 SUSPENSTORY SCRIBBLINGS! — letters

6 A QUESTION OF TIME!! (Gaines/Feldstein) — Williamson

7 *FORTY WHACKS!* (Gaines/Feldstein) — Kamen/OW



#14, December 1952 — January 1953 — Cover: Craig

IC House ad: *MAD* #1 — Davis

8 SWEET DREAMS! (Craig) — Craig

7 THE PERFECT PLACE! (Gaines/Feldstein) — Kamen

1 THE POUCH (De Fuccio) — text

1 SUSPENSTORY SCRIBBLINGS!* — letters

2 THE ELECTRIC CHAIR (Gaines/Feldstein) ["EC Quickie"] — Peters

2 THE HANGMAN'S NOOSE (Gaines/Feldstein) ["EC Quickie"] — Peters

2 THE GUILLOTINE! (Gaines/Feldstein) ["EC Quickie"] — Peters

7 *PRIVATE PERFORMANCE* (Gaines/Feldstein) — Ingels/OW

*Letters from "Gerard Robbins;" see page 274



#15, February — March 1953 — Cover: Craig

IC House ad: *MAD* #2 — Elder

8 WHEN THE CAT'S AWAY . . . (Craig) — Craig

7 *THE SCREAMING WOMAN!* (Bradbury; Feldstein adaptation) — Kamen

1 THE EC CAPER* (De Fuccio) — text

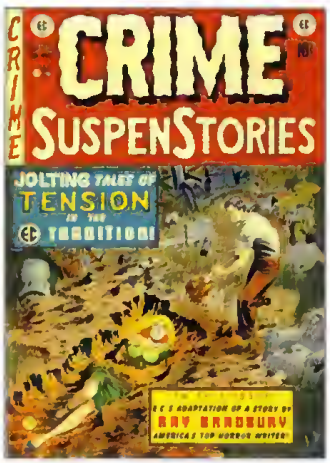
1 SUSPENSTORY SCRIBBLINGS! — letters

4 WATER, WATER, EVERYWHERE . . . (Gaines/Feldstein) ["EC Quickie"] — Evans

2 . . . AND NOT A DROP TO DRINK (Gaines/Feldstein) ["EC Quickie"] — Evans

7 HAIL AND HEART-Y! (Gaines/Feldstein) — Ingels/OW

*The EC staff and several artists appear in this text story.



#16, April — May 1953 — Cover: Craig

IC House ad: *MAD* #3 — Wood

8 RENDEZVOUS! (Craig) — Craig

7 FISSION BAIT! (Gaines/Feldstein) — Kamen

1 SCORPION (De Fuccio) — text

1 SUSPENSTORY SCRIBBLINGS! — letters

6 COME CLEAN! (Gaines/Feldstein) — Williamson

7 *WHO'S NEXT!* (Gaines/Feldstein) — Orlando/OW





#17, June — July 1953 — Cover: Craig

IC	Artist of the Issue: Al Williamson	biography
8	TOUCH AND GO! (Bradbury; Craig adaptation)	Craig
7	*ONE FOR THE MONEY . . .* (Gaines/Feldstein)	Kamen
1	BIG BLOW!	text
1	SUSPENSTORY SCRIBBLINGS!*	letters
6	FIRED! (Gaines/Feldstein)	Williamson & Frazetta
7	. . . TWO FOR THE SHOW! (Gaines/Feldstein)	Elder (with Kamen**)

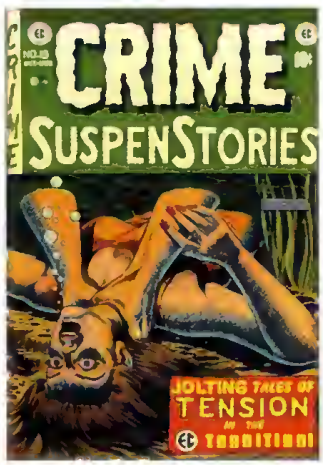
*Letter from Larry Stark
**Note: Kamen drew only the last panel.



#18, August — September 1953 — Cover: Craig

IC	House ad: *MAD* #5	Wood
8	FALL GUY FOR MURDER (Gaines/Feldstein)	Craig
7	JUICE FOR THE RECORD! (Gaines/Feldstein)	Elder
1	EIGHT BAR REST (De Fuccio)	text
1	SUSPENSTORY SCRIBBLINGS!	letters
6	FROZEN ASSETS! (Gaines/Feldstein)	Kamen
7	*FROM HERE TO INSANITY** (Gaines/Feldstein)	Crandall

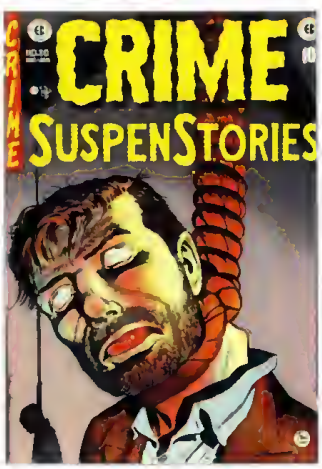
*Later filmed as an episode of *Alfred Hitchcock Presents* (CBS), suggesting a common "legitimate" short story antecedent for both.



#19, October — November 1953 — Cover: Feldstein

IC	House ad: *MAD* ("No more *MAD!*")	Davis
6	THE KILLER (Gaines/Feldstein)	Crandall
7	*WINED-UP!** (Gaines/Feldstein)	Evans
1	RENDEZVOUS!	text
1	SUSPENSTORY SCRIBBLINGS!	letters
8	MURDER MAY BOOMERANG** (Craig) [*Crime SuspenStories* #1]	Craig
7	ABOUT PHASE (Gaines/Feldstein)	Evans

*Note: last panel mentioned in "Seduction of the Innocent," page 235.
**Reprinted from *Crime SuspenStories* #1 as an "EC Classic," re-colored for this appearance.



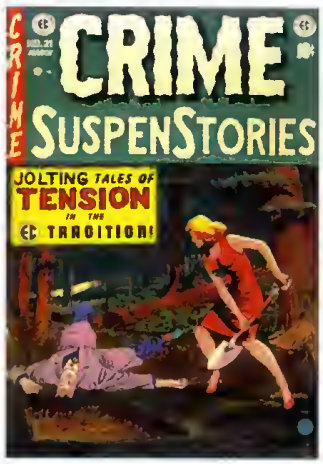
#20, December 1953 — January 1954 — Cover: Craig

IC	House ad: *MAD* ("Melvin?")	Elder
8	FIRE TRAP! (Craig)	Craig
7	THE WELCHERS (Gaines/Feldstein)	Davis
1	*ROPE!*	text
1	SUSPENSTORY SCRIBBLINGS! (EC Fan-Addict Club announcement)	letters
6	DOUBLE JEOPARDY (Gaines/Feldstein)	Kamen
7	PLANE MURDER (Gaines/Feldstein)	Crandall

Note: detail from cover used in "Seduction of the Innocent," with Johnny Craig's signature removed.

#21, February — March 1954 — Cover: Craig

IC House ad: EC Fan-Addict Club ("Gadzooks") — Davis
8 MOTHER'S DAY (Gaines/Feldstein) — Crandall
6 IN THE GROOVE (Gaines/Feldstein) — Kamen
1 House ad: *Panic* ("Big bowl game") — Davis
1 SUSPENSTORY SCRIBBLINGS! — letters
1 ON SCHEDULE! — text
7 *UNDERSTUDIES!* (Craig) — Craig
7 BLOOD BROTHERS (Gaines/Feldstein) — Evans



#22, April — May 1954 — Cover: Craig

IC House ad: EC Fan-Addict Club ("Gadzooks") — Davis
8 *IN EACH AND EVERY PACKAGE** (Gaines/Feldstein) — Crandall
7 MONOTONY** (Gaines/Feldstein) — Krigstein
1 SAFE — text
1 House ad: *Panic* ("Big bowl game") — Davis
1 SUSPENSTORY SCRIBBLINGS — letters
6 CINDER BLOCK (Gaines/Feldstein) — Kamen
7 SIGHT UNSEEN*** (Gaines/Feldstein) — Orlando

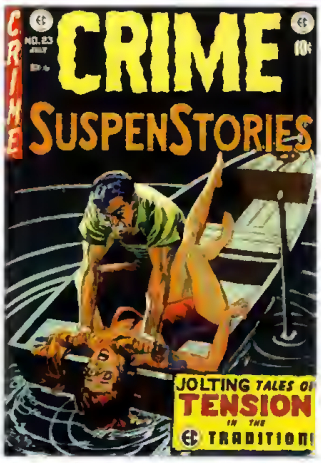
*Probably inspired by "Back for Christmas" by John Collier.
**Feldstein's comment: "A thought on 'Monotony': Interesting that the layout (mine) of the 'stop action' may have planted the germ of the idea of 'stop action' panels in Krigstein's mind which blossomed in 'Master Race.' Just a thought."
***Feldstein's comment: "Mickey Spillane, watch out!"



#23, June — July 1954 — Cover: Evans

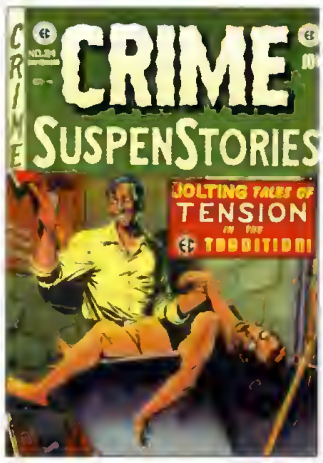
IC House ad: *Panic* ("Fraternity smoker") — Davis
8 THIS'LL KILL YOU! (Binder) — Crandall
7 STANDING ROOM ONLY (Binder) — Kamen
1 THE REAL THING — text
1 House ad: EC Fan-Addict Club (". . . chapter president?") — Wood
1 SUSPENSTORY SCRIBBLINGS* — letters
6 RETURN BLOW (Wessler) — Crandall
7 *LAST RESORT* (Wessler) — Evans

*Editorial regarding Gilberton's lawsuit over a supposed similarity between *Classics Illustrated* and *Three Dimensional EC Classics*, which was dismissed.



#24, August — September 1954 — Cover: Evans

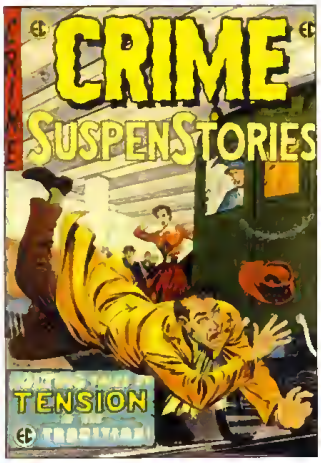
IC House ad: *Panic* ("Stoppit!") — Elder
8 *DOUBLE-CROSSED* (Wessler) — Crandall
7 CRUSHED ICE (Wessler) — Kamen
1 VISITOR — text
1 House ad: *MAD* ("Do people laugh . . .?") — Davis
1 SUSPENSTORY SCRIBBLINGS — letters
6 FOOD FOR THOUGHT (Wessler) — text
7 MORE BLESSED TO GIVE . . . (Oleck?) — Krigstein





#25, October — November 1954 — Cover: Kamen

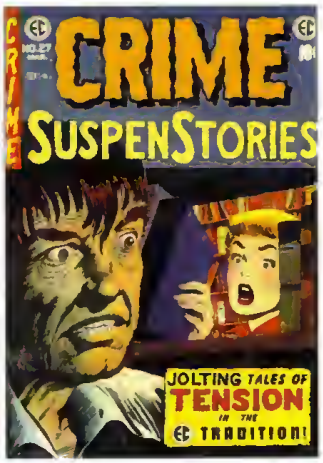
IC	House editorial: "Are You a Red Dupe?" (Gaines)	Davis
8	THREE FOR THE MONEY (Binder)	Kamen
7	DOG FOOD (Oleck?)	Crandall
1	PRIZE CATCH	text
1	House ad: EC Fan-Addict Club ("you got back issues?")	Davis
1	SUSPENSTORY SCRIBBLINGS	letters
6	KEY CHAIN (Oleck?)	Krigstein
7	THE SQUEALER (Oleck?)	Evans



#26, December 1954 — January 1955 — Cover: Kamen

IC	House ad: *MAD* and *Panic* (King of clubs)	?
8	THE FIXER (Wessler)	Kamen
6	DEAD CENTER (Oleck?)	Orlando
1	House editorial: "This is an appeal for action!"	text
1	House ad: *Piracy* (EC staff as pirates)	Wood
1	GREEN STUFF (Oleck?)	text
5	THE FIREBUG (Oleck?)	Crandall
7	COMEBACK (Wessler)	Kamen

Note: It had often been speculated among EC collectors that this "falling from a subway platform" cover meant that Krigstein's classic "Master Race" (*Impact* #1, March-April 1955) was originally intended for this issue. Compare this cover to the events depicted at the top of page eight of "Master Race." After being assigned the story, Krigstein asked to increase the page count, and he re-arranged the panels on the pre-lettered pages of "Master Race," which caused the publication of the story to be pushed back. Feldstein: "Correct! It was the 6-pager for this issue and had to be replaced!"

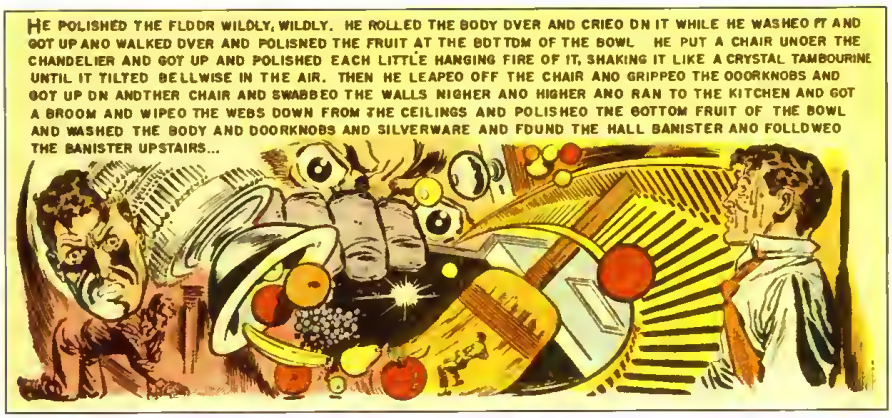


#27, February — March 1955 — Cover: Kamen

IC	House editorial: "In memoriam"	text
8	*MANIAC AT LARGE* (Oleck?)	Evans
6	JUST HER SPEED (Oleck?)	Krigstein
1	A COLLECTOR'S EC CHECKLIST	text
1	HORROR HOBBY	text
1	House ad: *Piracy* #2	cover, text
6	WHERE THERE'S SMOKE . . . (Wessler)	Kamen
6	GOOD BOY (Wessler)	Ingels

(The End)

Crime SuspenStories artists: Check, Craig, Crandall, Davis, Elder, Evans, Feldstein, Frazetta, Ingels, Kamen, Krigstein, Kurtzman, Orlando, Peters, Roussos, Williamson, Wood.



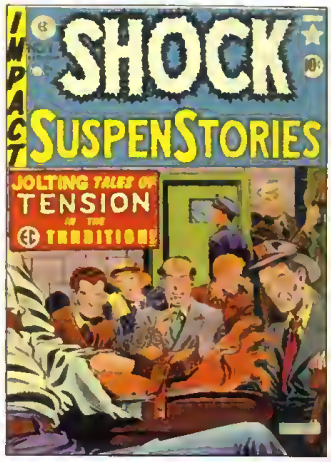
Detoil from "Touch ond Go," by Johnny Craig (Crime SuspenStories *#17).*

SHOCK SUSPENSTORIES

#1, February — March 1952 — Cover: Feldstein

IC	SHOCK TALK	message from the editors
8	THE NEAT JOB! (Gaines/Feldstein)	Kamen
7	YELLOW!* (Gaines/Feldstein)	Davis
1	LAST WILL	text
1	ALIBI!	text
6	THE MONSTERS! (Gaines/Feldstein)	Orlando
7	THE RUG! (Gaines/Feldstein)	Ingels

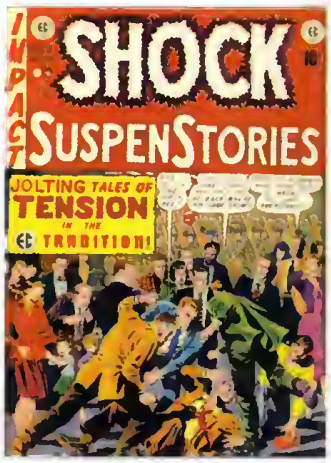
*Inspired by anecdote in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try and Stop Me* (Random House, 1944). Feldstein's comment: "My idea of a *Frontline Combat* story!"



#2, April — May 1952 — Cover: Wood

IC	SHOCK TALK	message from the editors
8	KICKBACK! (Gaines/Feldstein)	Kamen
7	GEE, DAD...IT'S A DAISY! (Gaines/Feldstein)	Wood
1	TIME TO KILL!	text
1	HIDING PLACE	text
6	*THE PATRIOTS!** (Gaines/Feldstein)	Davis
7	HALLOWEEN! (Gaines/Feldstein)	Ingels

*Inspired by two anecdotes in the "Trail of the Tingling Spine" chapter of Bennett Cerf's *Try and Stop Me* (Random House, 1944).



#3, June — July 1952 — Cover: Wood

IC	SHOCK TALK	letters
8	JUST DESSERTS!* (Gaines/Feldstein)	Kamen
7	THE GUILTY! (Gaines/Feldstein)	Wood
1	DOC	text
1	JUMP-OFF!	text
6	THE BIG STAND-UP!** (Gaines/Feldstein)	Orlando
7	*STUMPED!* (Gaines/Feldstein)	Davis

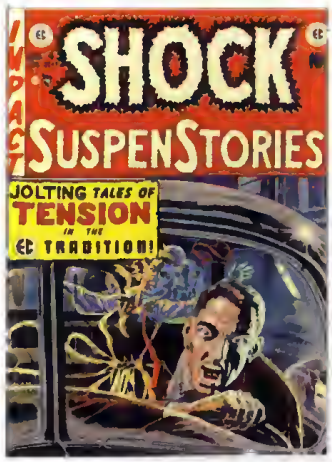
*Inspired by "The Smiling People" by Ray Bradbury.
**Joe Orlando used Wally Wood as the model for the main character in this story.

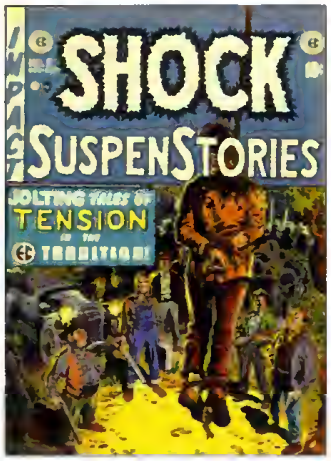


#4, August — September 1952 — Cover: Wood

IC	SHOCK TALK	letters
8	SPLIT SECOND! (Gaines/Feldstein)	Kamen
7	*CONFESSION** (Gaines/Feldstein)	Wood
1	LAST RIDE!	text
1	SALVATION!	text
6	STRICTLY BUSINESS! (Gaines/Feldstein)	Orlando
7	UPPERCUT!** (Gaines/Feldstein)	Davis

*Quoted in "Seduction of the Innocent," page 387.
**Ending quoted in "Seduction of the Innocent," page 388.





#5, October — November 1952 — Cover: Wood

IC	House ad: *MAD* #1	Davis
8	WELL-TRAVELED! (Gaines/Feldstein)	Kamen
7	HATE! (Gaines/Feldstein)	Wood
1	JUSTICE	text
1	SHOCK TALK	letters
6	WHAT FUR?! (Gaines/Feldstein)	Orlando
7	COLD CUTS! (Gaines/Feldstein)	Davis



#6, December — January 1953 — Cover: Wood

IC	House ad: *MAD* #2	Elder
8	DEAD RIGHT!* (Gaines/Feldstein)	Kamen
7	*UNDER COVER!* (Gaines/Feldstein)	Wood
1	THE BEND! (De Fuccio)	text
1	SHOCK TALK	letters
6	NOT SO TOUGH! (Gaines/Feldstein)	Orlando
7	SUGAR 'N SPICE 'N... (Gaines/Feldstein)	Ingels

*Inspired by "In the Cards" by John Collier



#7, February — March 1953 — Cover: Feldstein

IC	House ad: *MAD* #3	Wood
8	BEAUTY AND THE BEACH! (Gaines/Feldstein)	Kamen
7	THE BRIBE! (Gaines/Feldstein)	Wood
1	THE MOUNTAIN JACKAL (De Fuccio)	text
1	SHOCK TALK ["Keep buying EC magazines"]	text
6	INFILTRATION (Gaines/Feldstein)	Orlando
7	THE SMALL ASSASSIN! (Bradbury; Feldstein adaptation)	Evans



#8, April — May 1953 — Cover: Feldstein

IC	House ad: *MAD* #4	Severin
8	PIECEMEAL (Gaines/Feldstein)	Kamen
7	THE ASSAULT! (Gaines/Feldstein)	Wood
1	SUICIDE	text
1	SHOCK TALK	letters
6	THE ARRIVAL (Gaines/Feldstein)	Williamson
7	SEEP NO MORE! (Gaines/Feldstein*)	Evans

*Variation on Poe's "The Tell-Tale Heart."

#9, June — July 1953 — Cover: Feldstein

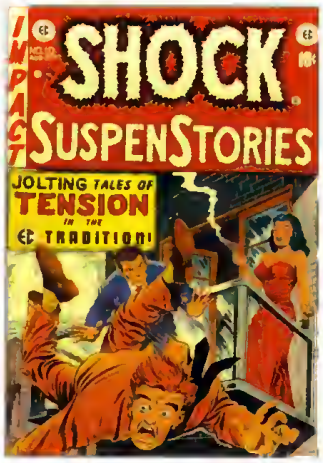
IC	Biography: Ray Bradbury	photo, text
8	THE OCTOBER GAME (Bradbury; Feldstein adaptation)	Kamen
7	CAME THE DAWN! (Gaines/Feldstein)	Wood
1	SURGERY!	text
1	SHOCK TALK	letters
6	THE MEDDLERS! (Gaines/Feldstein)	Orlando
7	*CARRION DEATH!** (Gaines/Feldstein)	Crandall

*Note: Reed Crandall's first EC story.



#10, August — September 1953 — Cover: Kamen

IC	House ad: *MAD* ("No more *MAD*!")	Davis
8	*THE SACRIFICE* (Gaines/Feldstein)	Kamen
7	...SO SHALL YE REAP! (Gaines/Feldstein)	Wood
1	OPERATION!	text
1	SHOCK TALK	letters
6	HOME RUN! (Gaines/Feldstein)	Orlando
7	SWEETIE-PIE (Gaines/Feldstein)	Crandall



#11, October — November 1953 — Cover: Craig

IC	House ad: *MAD* ("Melvin? You say...")	Elder
8	THE TRYST! (Craig)	Craig
7	IN GRATITUDE... (Gaines/Feldstein)	Wood
1	DEADBEAT!	text
1	SHOCK TALK	EC Fan-Addict Club info
6	THE SPACE SUITORS (Gaines/Feldstein)	Crandall
7	...*THREE'S A CROWD* (Gaines/Feldstein)	Kamen



#12, December 1953 — January 1954 — Cover: Feldstein

IC	House ad: EC Fan-Addict Club ("Gadzooks!")	Davis
8	DEADLINE* (Gaines/Feldstein)	Kamen
7	*THE MONKEY* (Gaines/Feldstein)	Orlando
1	LAST LAUGH!	text
1	SHOCK TALK	letters
6	THE KIDNAPPER (Gaines/Feldstein)	Crandall
7	FALL GUY (Gaines/Feldstein)	Wood

*Likely inspired by James M. Cain's *The Postman Always Rings Twice* (1934).





#13, February — March 1954 — Cover: Kamen

IC	House ad: EC Fan-Addict Club ("Gadzooks!")	Davis
8	ONLY SKIN-DEEP (Gaines/Feldstein)	Kamen
7	BLOOD-BROTHERS (Gaines/Feldstein)	Wood
1	PROPOSAL	text
1	House ad: *Panic* ("...Bowl game...")	Davis
1	SHOCK TALK	letters
6	UPON REFLECTION (Gaines/Feldstein or Oleck)	Crandall
7	*SQUEEZE PLAY** (Gaines/Feldstein or Oleck)	Frazetta

*Frazetta's only solo story for EC; Frank himself appears as the main character.



#14, April — May 1954 — Cover: Wood

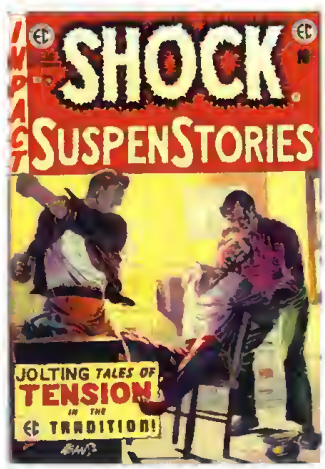
IC	House ad: *Panic* ("...Fraternity smoker...")	Davis
8	THE ORPHAN (Gaines/Feldstein or Oleck)	Kamen
7	THE WHIPPING (Gaines/Feldstein or Oleck)	Wood
1	BLUNDERER	text
1	House ad: EC Fan-Addict Club ("...chapter president?")	Wood
1	SHOCK TALK	letters
6	YOU, MURDERER* (Binder)	Krigstein
7	AS YE SOW . . . (Wessler?)	Evans

*Inspired by the film "The Cabinet of Dr. Caligari." Artist Bernie Krigstein even signs his name on the splash page as "Dr. Caligari Krigstein."



#15, June — July 1954 — Cover: Kamen

IC	House ad: *Panic* ("Stoppit!")	Elder
8	RAW DEAL (Binder)	Kamen
7	THE CONFIDANT (Gaines/Feldstein or Oleck)	Wood
1	SLAUGHTER!	text
1	House ad: *MAD* ("Do people laugh...?")	Davis
1	SHOCK TALK	letters
6	*FOR CRYIN' OUT LOUD!* (Binder)	Crandall
7	WELL TRAINED (Wessler)	Evans



#16, August — September 1954 — Cover: Evans

IC	House editorial: "Are You a Red Dupe?" (Gaines)	Davis
6	...MY BROTHER'S KEEPER* (Wessler)	Evans
7	THE HAZING (Wessler?)	Orlando
1	SLOB!	text
1	House ad: EC Fan-Addict Club ("You got back issues?")	Davis
1	SHOCK TALK	letters
8	*A KIND OF JUSTICE* (Wessler)	Crandall
7	THE PEN IS MIGHTIER (Wessler)	Kamen

*An earlier version of this story appeared in *Tomb of Terror* #12 (Harvey). However, John Benson does not believe that Wessler wrote the earlier version, suggesting the possibility that there is a yet earlier (but unidentified) "legitimate" short story that is the antecedent of both.

#17, October — November 1954 — Cover: Evans

IC	House ad: *MAD* and *Panic* ("*Panic* is best imitation...)	Elder
8	*4-SIDED TRIANGLE* (Wessler)	Kamen
7	IN CHARACTER (Oleck?)	Crandall
1	TIMETABLE	text
1	House ad: *Piracy* [EC staff as pirates]	Wood
1	SHOCK TALK*	letters
6	THE ASSASSIN (Wessler)	Evans
7	THE OPERATION (Oleck?)	Orlando

* Contains letter from Nelson Bridwell.



#18, December 1954 — January 1955 — Cover: Evans

IC	House ad: *MAD* and *Panic* (King of Clubs)	?
6	CADILLAC FEVER! (Wessler)	Evans
8	*THE TRAP* (Wessler)	Kamen
1	House editorial: "This is an appeal for action!"	text
1	House ad: *Piracy* [EC staff as pirates]	Wood
1	BLOWHARD	text
6	IN THE BAG (Wessler)	Krigstein
6	RUNDOWN (Wessler)	Crandall

(The End)



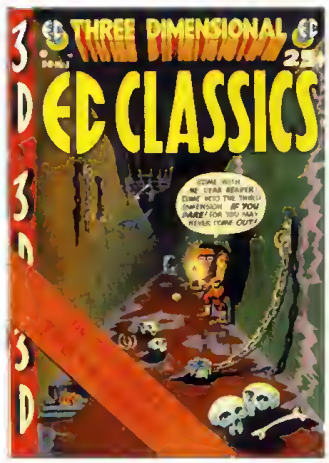
Albert B. Feldstein, editor
Shock SuspenStories artists: Craig, Crandall, Davis, Evans, Feldstein, Frazetta, Ingels, Kamen, Krigstein,Orlando, Williamson, Wood.

3D COMICS:

THREE DIMENSIONAL EC CLASSICS

3D #1, Spring 1954 — Cover: Kurtzman

IC	Directions for assembling 3D viewers	Craig
8	V-VAMPIRES! (Kurtzman) [*MAD* #3]	Wood
8	THE MONSTER FROM THE FOURTH DIMENSION (Gaines/Feldstein) [*Weird Science* #7]	Krigstein
8	FRANK LUKE (Kurtzman) [*Frontline Combat* #13]	Evans
7	MR. BIDDY...KILLER! (Gaines/Feldstein) [*Crime SuspenStories* #5]	Ingels
1	House ad: EC 3D #2	Craig



THREE DIMENSIONAL TALES FROM THE CRYPT OF TERROR

3D #2, Spring 1954 — Cover: Feldstein

IC	Directions for assembling 3D viewers	Craig
8	THE TROPHY! (Gaines/Feldstein) [*Tales from the Crypt* #25]	Davis/CK
8	THE STRANGE COUPLE! (Feldstein) [*Vault of Horror* #14]	Elder/CK
8	BATS IN MY BELFRY! (Gaines/Feldstein) [*Tales from the Crypt* #24]	Craig/CK
7	THE THING FROM THE GRAVE! (Fox/Feldstein scripted) [*Tales from the Crypt* #22]	Orlando/CK
1	House ad: EC 3D #1	Orlando





Splash page from the 3D version of Spawn of Venus.

[UNTITLED THREE DIMENSIONAL SCIENCE FICTION]

3D #3 (Never Published) (Six-level depth)

8	THE SPAWN OF VENUS* (Gaines/Feldstein) [*Weird Science* #6]	Wood
8	CHILD OF TOMORROW** (Gaines/Feldstein) [*Weird Fantasy* #5]	Crandall
8	THE PLANETOID*** (Gaines/Feldstein) [*Weird Science* #10]	Williamson & Evans
7	SLAVE SHIP** (Gaines/Feldstein) [*Weird Fantasy* #8]	Krigstein

*published in Wally Wood's *Witzend* #6, 1969
**published in Jerry Weist's *Squa Tront* #4, 1970
***published in Jerry Weist and John Benson's *Squa Tront* #5, 1974

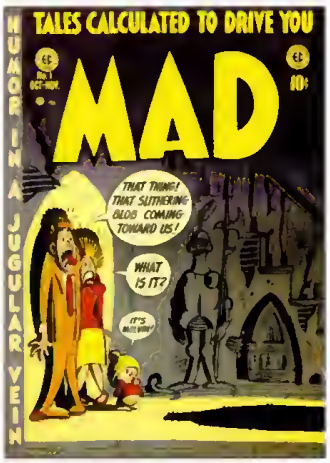
(The End)

Note: All 3D stories were re-drawings, in depth, of stories which appeared in the issues indicated in parentheses. Issues one and two had the standard four levels of depth.
3D Artists: Craig, Crandall, Davis, Elder, Evans, Ingels, Krigstein, Orlando, Williamson, Wood.



Detail from "The Monster from the Fourth Dimension," by Bernie Krigstein (from EC 3D #1).

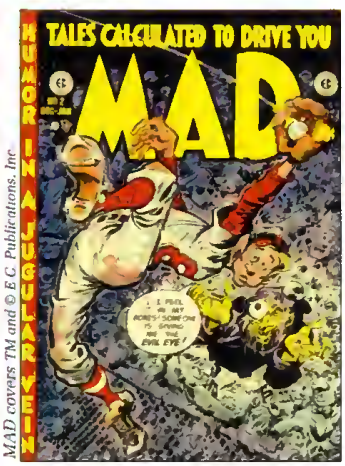
MAD



#1, October — November 1952 Cover: Kurtzman

IC	MAD MUMBLINGS	message from the editors
8	*HOOHAH!* (Kurtzman)	Davis
7	BLOBS!* (Kurtzman)	Wood
1	ENTER COSMO McMOON (De Fuccio)	text
1	CROW VADIS? (De Fuccio)	text
6	GANEFS! (Kurtzman)	Elder
7	VARMINT! (Kurtzman)	Severin

*Inspired by "The Machine Stops" by E.M. Forster.



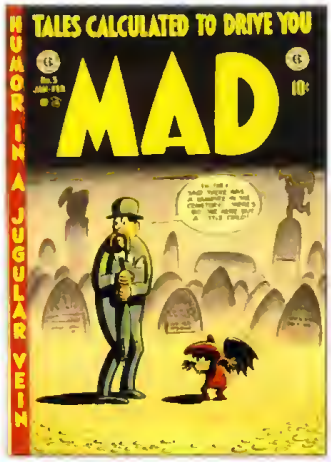
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#2, December 1952 — January 1953 Cover: Davis

IC	House ad: *Weird Fantasy* #16	Feldstein
8	*HEX!* (Kurtzman)	Davis
7	MELVIN! (Kurtzman)	Severin
1	LADY-IN-MASCARA (De Fuccio)	text
1	CALLING COSMO McMOON! (De Fuccio)	text
6	GOOKUM! (Kurtzman)	Wood
7	MOLE! (Elder/Kurtzman)	Elder

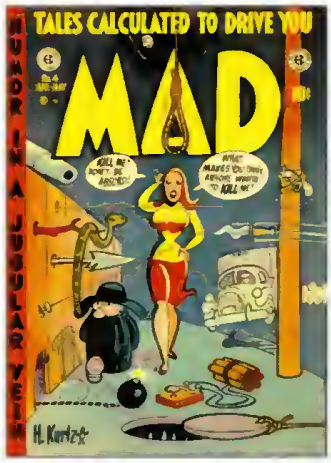
#3, February — March 1953 — Cover: Kurtzman

IC	MAD MUMBLINGS	letters
8	DRAGGED NET! (Kurtzman)	Elder
7	SHEIK OF ARABY! (Kurtzman)	Severin
1	ROOKIE GLADIATOR (De Fuccio)	text
1	THE DANDELION CAPER (De Fuccio)	text
6	*V-VAMPIRES!* (Kurtzman)	Wood
7	LONE STRANGER! (Kurtzman)	Davis



#4, April — May 1953 — Cover: Kurtzman

IC	MAD MUMBLINGS	letters
8	SUPERDUPERMAN! (Kurtzman)	Wood
7	FLOB WAS A SLOB! (Kurtzman)	Davis
1	THE PAROLE (De Fuccio)	text
1	LET'S DEPLORE YOUR MIND (De Fuccio)	text
6	ROBIN HOOD! (Kurtzman)	Severin
7	*SHADOW!* (Kurtzman)	Elder



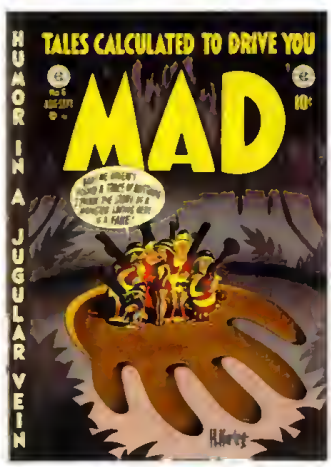
#5, June — July 1953 — Cover: Elder

IC	Publisher of the Issue: William M. Gaines/parody biography	Feldstein
8	OUTER SANCTUM! (Kurtzman)	Elder
7	BLACK AND BLUE HAWKS! (Kurtzman)	Wood
1	EXAM (De Fuccio)	text
1	MAD MUMBLINGS	letters
6	MILTIE OF THE MOUNTIES! (Kurtzman)	Severin
7	*KANE KEEN!* (Kurtzman)	Davis

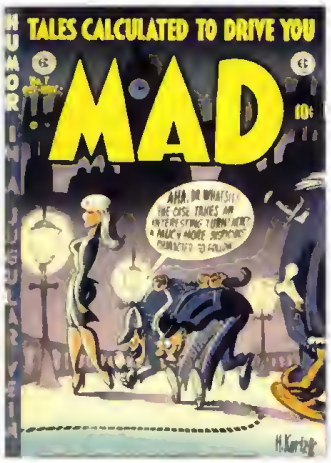


#6, August — September 1953 — Cover: Kurtzman

IC	House ad: *MAD* ("No more *MAD*!")	Davis
8	TEDDY AND THE PIRATES! (Kurtzman)	Wood
7	MELVIN OF THE APES! (Kurtzman)	Severin
1	HEVO THE GREAT (De Fuccio)	text
1	MAD MUMBLINGS	letters
6	CASEY AT THE BAT! (E. L. Thayer)	Davis
7	*PING PONG!* (Kurtzman)	Elder



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#7, October — November 1953 Cover: Kurtzman

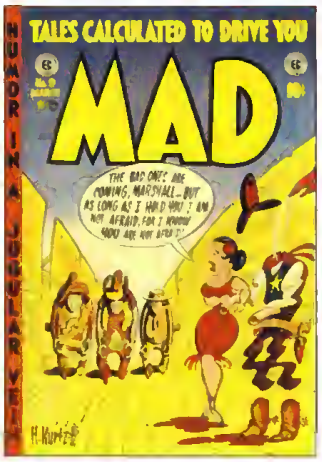
IC House ad: *MAD* ("Melvin?") Elder
8 *SHERMLOCK SHOMES!* (Kurtzman) Elder
7 TREASURE ISLAND! (Kurtzman) Severin
1 OPERATION UNDER-THE-GROUND (Chapter 1) (? & Kurtzman*) text
1 MAD MUMBLINGS EC Fan-Addict Club announcement
6 HEY LOOK! (Kurtzman) Kurtzman
7 SMILIN' MELVIN! (Kurtzman) Wood

*Harvey Kurtzman recalled to John Benson that the "Operation Under-the-Ground" texts were done by an outside writer and re-written by Kurtzman. The writer's name, though, is now forgotten.



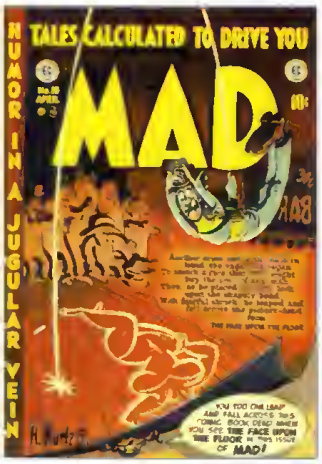
#8, December 1953 — January 1954 Cover: Kurtzman

IC House ad: EC Fan-Addict Club ("Gadzooks!") Davis
8 *FRANK N. STEIN!* (Kurtzman) Elder
7 LONE STRANGER RIDES AGAIN! (Kurtzman) Davis
1 OPERATION UNDER-THE-GROUND (Chapter II) (? & Kurtzman) text
1 MAD MUMBLINGS letters
6 HEY LOOK! (Kurtzman) Kurtzman
7 BAT BOY AND RUBIN! (Kurtzman) Wood



#9, February — March 1954 Cover: Kurtzman

IC House ad: EC Fan-Addict Club ("Gadzooks!") Davis
8 LITTLE ORPHAN MELVIN! (Kurtzman) Wood
7 THE RAVEN (Poe) Elder
1 MAD MUMBLINGS letters
1 House ad: *Panic* ("big bowl game") Davis
6 BOP JOKES! (Kurtzman) Severin
1 OPERATION UNDER-THE-GROUND (Part 3) (? & Kurtzman) text
7 *'HAH! NOON!'* (Kurtzman) Davis



#10, March — April 1954 Cover: Kurtzman

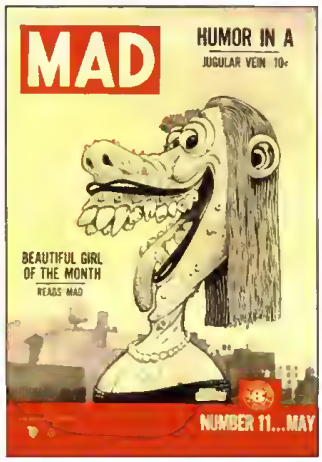
IC House ad: *Panic* ("fraternity smoker") Davis
8 G. I. SHMOE! (Kurtzman) Wood
7 SANE! (Kurtzman) Severin
1 OPERATION UNDER-THE-GROUND (Chapter 35) (? & Kurtzman) text
1 House ad: EC Fan-Addict Club ("...chapter president?") Wood
1 MAD MUMBLINGS letters
6 *THE FACE UPON THE FLOOR!* (H. Antoine D'Arcy) Davis (with Wolverton)
7 WOMAN WONDER! (Kurtzman) Elder

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#11, May 1954 — Cover: Wolverton

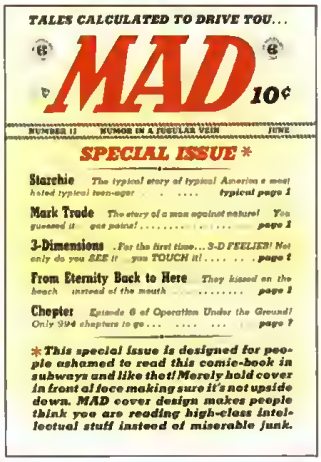
IC	House ad: *MAD** ("Beware of imitations!")	Davis
8	FLESH GARDEN! (Kurtzman)	Wood
6	*MAD READER!* (Kurtzman)	Wolverton
1	House ad: *Panic* ("fraternity smoker")	Davis
1	OPERATION UNDER-THE-GROUND (Chapter 87) (? & Kurtzman)	text
3	MURDER THE HUSBAND! [*CSS* #12] (Gaines/Feldstein)	Davis
3	MURDER THE STORY! (Kurtzman parody)	Davis
1	House ad: *MAD* ("Beware of imitations!/*MAD* is milder!")	Davis
1	MAD MUMBLINGS	letters
7	DRAGGED NET! (Kurtzman)	Elder

this parody ad, containing an actual *Life* magazine cover, caused *Life*'s publishers to threaten suit over copyright infringement.



#12, June 1954 — Cover: text

IC	House ad: *Panic* ("Stoppit!")	Elder
8	STARCHIE (Kurtzman)	Elder
7	FROM ETERNITY BACK TO HERE! (Kurtzman)	Krigstein
1	OPERATION UNDER-THE-GROUND (Chapter 6) (? & Kurtzman)	text
1	House ad: *MAD* ("Do people laugh...")	Davis
1	MAD MUMBLINGS	letters
6	3-DIMENSIONS! (Kurtzman)	Wood
7	MARK TRADE! (Kurtzman)	Davis



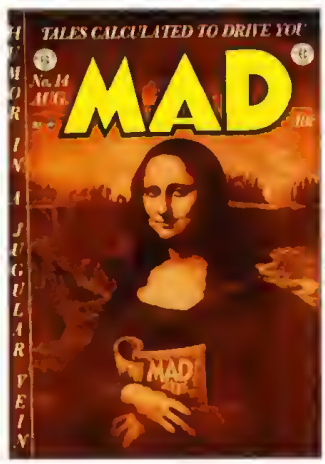
#13, July 1954 — Cover: Kurtzman

IC	House ad: *Panic* ("Stoppit!")	Elder
8	PRINCE VIOLENT! (Kurtzman)	Wood
7	BOOK! MOVIE! (Kurtzman)	Davis
1	REPORT FROM ABROAD (Greece) [Greek text]	text
1	House ad: EC Fan-Addict Club ("...chapter president?")	Wood
1	MAD MUMBLINGS	letters
6	BABY QUIPS! (Kurtzman)	photos
7	ROBINSON CRUSOE! (Kurtzman)	Elder

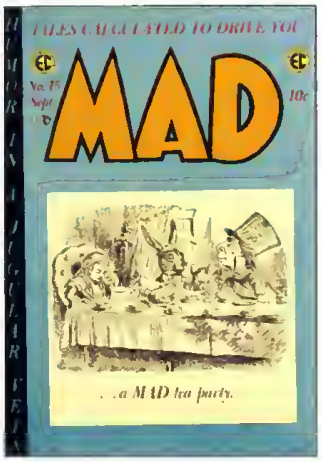


#14, August 1954 — Cover: Leonardo Da Vinci

IC	House ad: *MAD* ("No need to fight...")	
8	MANDUCK THE MAGICIAN (Kurtzman)	Elder
7	MOVIE...ADS! (Kurtzman)	Wood
1	REPORT FROM ABROAD (Hungary) [Hungarian text]	text
1	House ad: EC Fan-Addict Club ("...chapter president?")	Wood
1	MAD MUMBLINGS	letters
6	THE COUNTYNENTAL! (Kurtzman)	Davis
7	PLASTIC SAM! (Kurtzman)	Heath (with Elder)

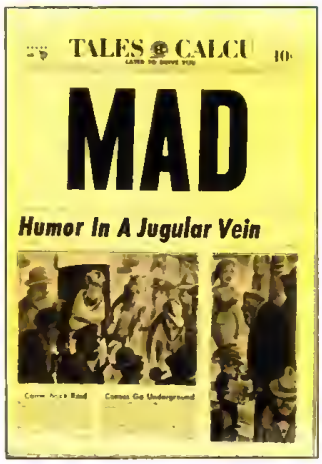


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#15, September 1954 Cover: Sir John Tenniel

IC	House ad: *Panic* and *MAD* ("*Panic* is best imitation...")	Elder
8	GASOLINE VALLEY! (Kurtzman)	Elder
5	POT-SHOT PETE (Kurtzman)	Kurtzman
1	REPORT FROM ABROAD (China) [Chinese text]	text
1	House ad: EC Fan-Addict Club ("...you got back issues?")	Davis
1	MAD MUMBLINGS	letters
8	WILD 1/2 (Kurtzman)	Wood
7	CAPTAIN TVIDEO! (Kurtzman)	Davis



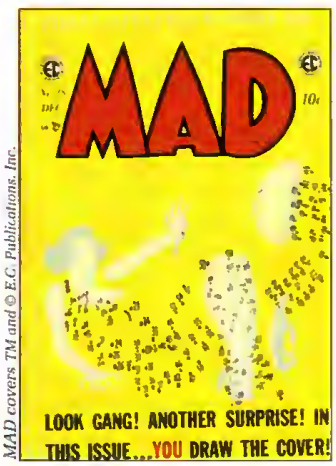
#16, October 1954 Cover: Kurtzman

IC	House ad: *Panic* and *MAD* ("*Panic* is best imitation...")	Elder
8	SHERMLOCK SHOMES IN THE HOUND OF THE BASKETBALLS! (Kurtzman)	Elder
7	*NEWSPAPERS!* (Kurtzman)	Davis
1	REPORT FROM ABROAD (Egypt) [Sanscrit text?]	text
1	House ad: *Piracy* (EC staff as pirates)	Wood
1	MAD MUMBLINGS	letters
6	RESTAURANT! (Kurtzman)	Elder
7	WRECK OF THE HESPERUS (Longfellow)	Wood



#17, November 1954 cover: house

IC	House ad: *MAD* and *Panic* (King of clubs)	?
8	BRINGING BACK FATHER! (Kurtzman)	Elder, Krigstein
7	WHAT'S MY SHINE! (Kurtzman)	Davis
1	REPORT FROM ABROAD (Small Country)	text
1	House ad: *Piracy* (EC staff as pirates)	Wood
1	MAD MUMBLINGS	letters
6	MEET MISS POTGOLD (Kurtzman)	Wolverton
7	JULIUS CAESAR! (Kurtzman)	Wood



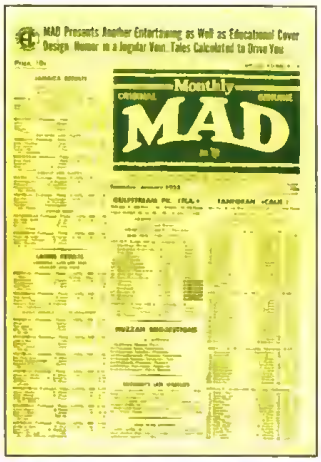
#18, December 1954 Cover: Kurtzman

IC	House ad: *MAD* and *Panic* (King of clubs)	?
7	ALICE IN WONDERLAND! (Kurtzman)	Davis
7	HOWDY DOOIT! (Kurtzman)	Elder
1	REPORT FROM ABROAD (How our opinions sound)	text
1	House ad: *Piracy* (EC staff as pirates)	Wood
5	POT-SHOT PETE . . . (Kurtzman)	Kurtzman
1	MAD MUMBLINGS	letters
7	STALAG 18! (Kurtzman)	Wood

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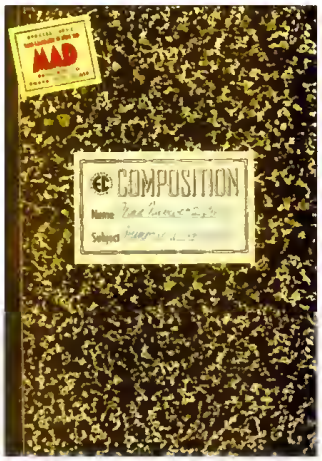
#19, January 1955 — Cover: house

IC	House ad: *MAD* and *Panic* ("No, I said!")	Elder
7	MICKEY RODENT! (Kurtzman)	Elder
1	MAD MUMBLINGS	letters
8	SUPERMARKETS! (Kurtzman)	Davis
5	PUZZLE PAGES! (Kurtzman)	Elder
1	House ad: *Piracy* #2	Oda
6	THE CANE MUTINY! (Kurtzman)	Wood
1	REPORT FROM ABROAD (Backward Nations)	text



#20, February 1955 — Cover: house

IC	House ad: *MAD* and *Panic* ("No, I said!")	Elder
8	KATCHANDHAMMER KIDS! (Kurtzman)	Elder
7	SOUND EFFECTS! (Kurtzman)	Wood
1	House ad: *Piracy* #2	Oda
1	MAD MUMBLINGS	letters
1	BOP (dictionary)	text
6	PAUL REVERE'S RIDE (Longfellow)	Davis
5	COWBOY! (Kurtzman)	Davis



#21, March 1955 — Cover: house

IC	MAD MUMBLINGS	letters
8	POOPEYE! (Kurtzman)	Elder
6	SLOW MOTION! (Kurtzman)	Davis
5	COMIC BOOK ADS! (Kurtzman)	Elder
3	House ad: *Impact, Valor, Extra!, Aces High, Psychoanalysis*	Krigstein, Wood, Craig, Davis, Kamen
6	UNDER THE WATERFRONT! (Kurtzman)	Wood
1	Message from the editors and staff (Merry Christmas/Happy New Year)	text

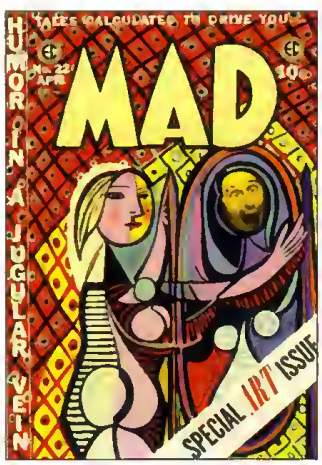
Note: The first use of the "What—me worry?" face on an original *MAD* issue appears on this cover. *MAD* actually first used this face several months before this, on the cover of the Ballantine Books reprint paperback *The MAD Reader* (see page 209).



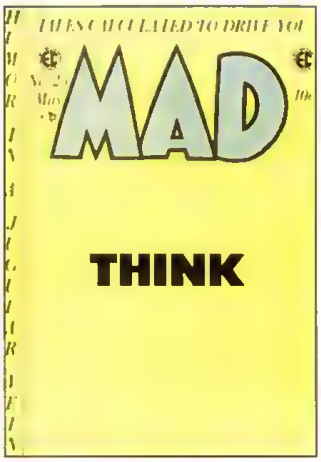
#22, April 1955 — Cover: Kurtzman
(Special Issue: The Story of Bill Elder)

IC	Special art issue announcement	text
3	THE CHILD! (Kurtzman)	Elder
1	House ad: *The MAD Reader*	text
4	THE BOY! (Kurtzman)	Elder
5	THE YOUNG ARTIST! (Kurtzman)	Elder
1	MAD MUMBLINGS	letters
6	THE COMMERCIAL ARTIST! (Kurtzman)	Elder
7	THE OLD PRO'! (Elder/Kurtzman) ["Mole," *MAD* #2]	Elder
1	SENILITY! (Kurtzman)	Elder
1	House ad: *MD* #1	Oda

Note: Bill Elder had considerable input on the stories in this issue.



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TM and © E.C. Publications, Inc.

#23, May 1955 Cover: house

IC	House ad: New Direction comics (*MD* #1, *Psychoanalysis* #2)	Oda
1	"Very very very....important announcement in the back of the book!"	text
6	GOPO GOSSUM! (Kurtzman)	Wood
1	MAD MUMBLINGS	letters
9	SCENES WE'D...LIKE TO SEE! (Kurtzman)	Davis
3	BELIEVE IT OR DON'T! (Kurtzman)	Wood
7	THE BAREFOOT NOCOUNTESSA! (Kurtzman)	Davis
1	House ad: *The MAD Reader*	text, cover
1	"Very important announcement" [*MAD* to become 25¢ magazine]	text

(The End)

Harvey Kurtzman, editor
MAD artists: Davis, Elder, Heath, Krigstein, Kurtzman, Severin, Wolverton, Wood.

Note: *MAD* continued as a 25-cent magazine with issue #24.
For listings, see *The Complete MAD Checklist* by Fred von Bernewitz, vol. 1, 1961/vol. 2, 1964/vol. 3, 1971. Also see *Totally MAD*, which contains the complete collection of *MAD* on CD-ROM discs (published by Broderbund, 1999).



Detail from "The Night Before Christmas" by Bill Elder, *Panic* #1.

PANIC

#1, February — March 1954 Cover: Feldstein

IC	PAN-MAIL	message from the editors
8	MY GUN IS THE JURY! (Feldstein)	Davis
7	THIS IS YOUR STRIFE (Feldstein)	Orlando
1	HOW TO FACE LIFE WITHOUT GOING OFF THE DEEP END (Feldstein)	text
1	House ad: EC Fan Addict Club ("Gadzooks!")	Davis
1	SPEECH AT THE N.A.A.B.M. CONVENTION (Feldstein)	text
6	LITTLE RED RIDING HOOD (Gaines/Feldstein) ["Grim Fairy Tale"]	Kamen
7	*THE NIGHT BEFORE CHRISTMAS** (Charles Clement Moore)	Elder

*This story caused *Panic* to be banned in Boston, for depicting Santa Claus "in a pagan manner." The EC staff appears on the last page.



#2, April — May 1954 Cover: Feldstein

IC	House ad: *Panic* ("fraternity smoker")	Davis
8	AFRICAN SCREAM! (Feldstein)	Wood
7	THE LADY OR THE TIGER? (Feldstein)	Elder; one panel/Wolverton
1	DO IT YOURSELF AND SAVE ENOUGH TO RETIRE (Feldstein)	text
1	House ad: EC Fan-Addict Club ("...chapter president?")	Wood
1	BEHIND THE KINZEE SURVEY (Feldstein)	text
6	BREAKFAST WITH THE FERSHLUGGINERS (Feldstein)	Orlando
7	COME BACK, LITTLE STREET CAR! (Feldstein)	Davis



#3, June — July 1954 Cover: Feldstein

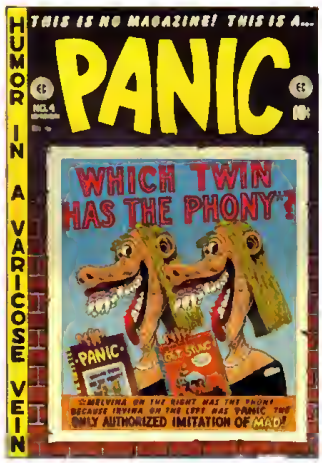
IC	House ad: *Panic* ("Stoppit!")	Elder
8	LI'L MELVIN (Feldstein)	Elder; one panel/Wolverton
7	THE QUITE-A-MAN! (Feldstein)	Wood
1	3D MOVIE INTERVIEW (Feldstein)	text
1	House ad: *MAD* ("Do people laugh...?")	Davis
1	PAN-MAIL*	letters
6	MOTHER GOON'S NERTZERY RHYMES (Feldstein)	Orlando
7	STRIKE IT RICHLY! (Feldstein)	Davis

*Contains letter from Philip Proctor (of the Firesign Theatre?)



#4, August — September 1954 Cover: Feldstein, Wolverton

IC	House ad: *MAD* ("No need to fight over *MAD*")	
7	SMIDDY (Feldstein)	Elder
1	THE CRIPPLING WASHINGTON LETTER (Feldstein)	text
8	HINDU (Feldstein)	Wood
1	House ad: EC Fan-Addict Club ("You got back issues?")	Wood
1	PAN-MAIL	letters
6	JUST PLAIN BULL (Feldstein)	Orlando
7	I TOUCHED A FLYING SAUCER! (Feldstein)	Davis



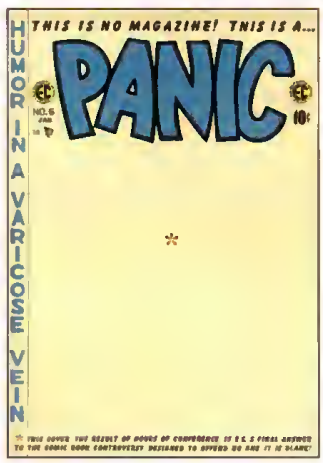
#5, October — November 1954 Cover: Feldstein

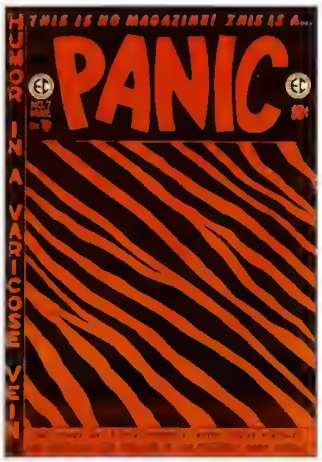
IC	House ad: *MAD* and *Panic* ("*Panic* is best imitation...")	Elder
8	TICK DRACY (Meglin: story idea/Feldstein: script)	Elder
4	BASEBALL JARGON (Feldstein)	Davis
1	GOLF MATCH! (Feldstein)	Davis
1	FOOTBALL TERMS! (Feldstein)	Davis
1	BASKETBALL! (Feldstein)	Davis
1	THE STARS AND YOU AND WHAT YOU SHOULD DO (Feldstein)	text
1	House ad: EC Fan-Addict Club ("You got back issues?")	Wood
1	PAN-MAIL	letters
6	SPOTS BEFORE YOUR EYES! (Feldstein)	Orlando
7	*YOU TOO CAN HOOK A ZILLIONAIRE!* (Feldstein)	Wood



#6, December 1954 — January 1955 Cover: Feldstein

IC	House ad: *MAD* and *Panic* (King of clubs)	?
6	THE PHANSOM (Meglin: story idea/script: Feldstein)	Elder
7	EXECUTIVE SEAT (Feldstein)	Wood
1	PAN MAIL	letters
1	House ad: *Piracy* (EC staff as pirates)	Wood
6	COMIC STRIP ADS (Meglin: story idea and script)	Orlando
1	PROFILE OF MARYLIN MONROE (Feldstein)	text
7	POPULAR MECPANICS MAGAZINE (Feldstein)	Davis

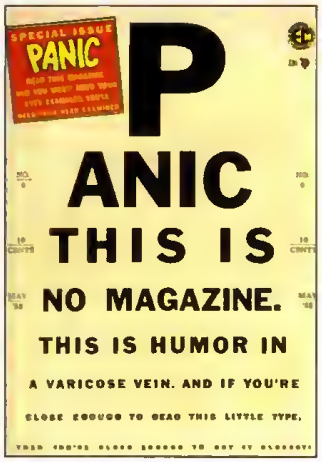




#7, February — March 1955 Cover: Feldstein

IC	House ad: *MAD* and *Panic* ("No, I said!")	Elder
7	MEL PADOOKA (Mendelsohn)	Elder
1	House ad: *Piracy* #2	Oda
6	YOU AXED FOR IT! (Mendelsohn)	Davis
1	PAN MAIL*	letters
1	ADVICE TO THE LOVELOON (Feldstein)	text
6	TRAVEL POSTERS (Mendelsohn)	Orlando
7	THEM THERE THOSE (Mendelsohn)	Wood

*Contains letter from Don Thompson.



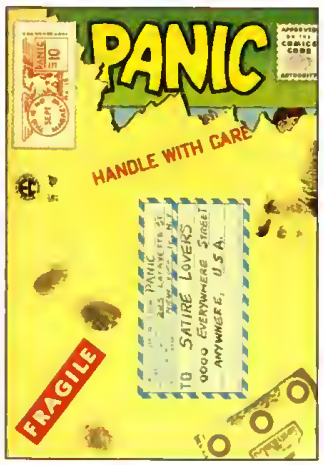
#8, April — May 1955 Cover: Feldstein

IC	IT SHOULDN'T HAVE HAPPENED LAST NIGHT (Feldstein)	text
7	IRVING OOPS (Mendelsohn)	Elder
1	PAN MAIL	letters
6	CARMEN (Mendelsohn)	Orlando
2	House ad: *Valor, Aces High, Psychoanalysis*	Wood, Davis, Kamen
6	PANIC PEEKS INTO SOME OLD UNDER PAINTS (Mendelsohn)	Davis
7	GONE WITH THE WIDOW (Mendelsohn)	Wood



#9, June — July 1955 Cover: Feldstein

IC	House ad: New Direction comics	Oda
7	Rx MIGRANE, M.D. (Mendelsohn)	Elder
1	PAN MAIL	letters
6	DRIVE IN MOVIE! (Mendelsohn)	Davis
6	ZOO CHARADE (Mendelsohn)	Orlando
1	House ad: New Direction comics	Davis
1	BRINGING UP BABYKINS (Feldstein)	text
7	"BOB BUMMEL" (Mendelsohn)	Wood



#10, August — September 1955 Cover: Feldstein

7	CAPTAIN IZZY AND WASHT UPPS (Mendelsohn)	Elder
1	PAN MAIL	letters
6	"A STAR IS CORN" (Mendelsohn)	Davis
6	PUNCH LINES (Mendelsohn)	Elder
1	House ad: New Direction ("You'll meet all...")	Davis
1	NOW TAKE A GOOD LONG LOOK AT YOURSELF (Feldstein)	text
7	FOREIGN MOVIES (Mendelsohn)	Davis



#11, October — November 1955 — Cover: Feldstein

7	MARY WORTHLESS! (Mendelsohn)	Elder
1	HOW TO SAFELY BUY A USED CAR (Feldstein?)	text
6	SHAGGY DOG STORIES! (Mendelsohn)	Davis
6	SUNDAY AT THE BEACH! (Mendelsohn)	Elder
1	PAN MAIL*	letters
7	"20,000 LEAKS UNDER THE SEA" (Mendelsohn)	Wood

*Contains letters from Bhob Stewart and Ron Parker.



#12, December 1955 — January 1956 — Cover: Davis

7	CHARLIE CHINLESS (Mendelsohn)	Elder
1	COZY KITCHEN HOME RECIPES (Feldstein?)	text
6	HOUSE HUNTING! (Feldstein)	Davis
6	THE HEARTACHES OF JOLIET'S GROANS! (Meglin: story idea/Feldstein: script)	Elder
1	THE ENTERTAINMENT BOX	text
7	'S A TRAGIC AIR COMMAND (Feldstein)	Wood

(The End)

Albert B. Feldstein, editor
Panic artists: Davis, Elder, Feldstein, Kamen, Orlando, Wolverton, Wood.

New Trend section continues on page 193.



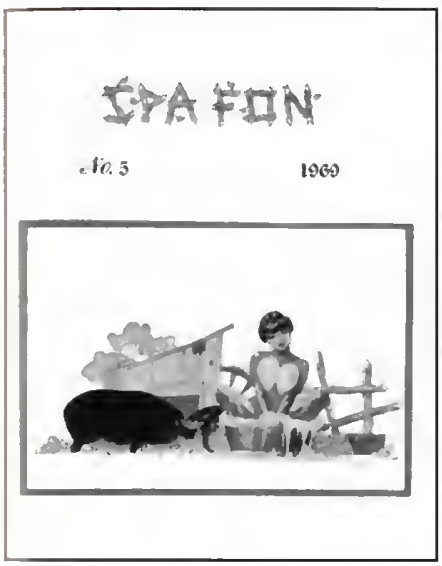
Bill Gaines: Vintage 1969





Bill Gaines: Vintage 1969

Bill Gaines: Vintage 1969



Rich Hauser: Are you fond of reminiscing about the old ECs?

Bill Gaines: Oh, I love it. Those were the happiest days. We make a lot more money with *MAD* magazine, but I always had more fun with the comics. Probably the reason is that with *MAD* I'm about 90% business and 10% creative, but back with the comics I was about 95% creative and probably 5% business. Of course, it's a lot more fun to be creative.

RH: Nowadays, it seems the editors of comics use a lot of control over their writers and artists. The Comics Code Authority necessitates some changes, of course. Comics just can't be as strong as back in EC's heyday. Did you exert a full measure of editorial influence over your writers and artists? Or did you sit back and let them do what *they* thought was their best work?

Gaines: Well, you have to remember that Al and I wrote practically all of the material, so there was no problem with control over writers because we were the writers. We left the artists practically to their own devices, and I think that at least with that group of artists the results showed that it was the right thing to do. However, even we were rigid in our format, and I remember we used to have a lot of trouble with Bernie Krigstein, who would take the way Al had written a story and chop it all up and paste it back together his way. He came out with some delightful effects, and, as the years go by I have to admit that he was right and we wrong at times, but he practically drove us to distraction with the bits and pieces that he brought in, practically editing our story to make it fit the pictures. With the exception of Bernie, I don't think any of us had any trouble. Bernie finally left us because he objected to doing a certain horror story we had given him. It was for the Picto-Fiction's, a rewrite of something we'd done for the comics; I don't recall exactly what bothered him.

RH: Picto-Fictions: "The Adult Illustrated" . . .

Gaines: Hah, "The Adult Illustrated Magazines" of 1956, yes. Krigstein left in the middle of that story and Crandall, who's more philosophical about these things, came in. He finished off Krigstein's unfinished story and that was that. So it makes a good collector's item, I guess ["Fall Guy For Murder" in *Crime Illustrated* #1, November–December, 1955]. Gee, I haven't seen Reed for . . . oh, it must be ten years now. He was older than us, and he must be well into his fifties by now.

RH: He's a rather unique EC veteran because he had a long apprenticeship in comics before he came to EC. He did some beautiful work for the Quality Comics group back in the early '40s. A lot of the other artists only just burst upon the scene when they were working for EC.

Gaines: Yes, Crandall was a big man in his field long before he came to work for us. Most of the other artists blossomed after coming to work for us. Ingels had been around for a while before. He did a lot of things: westerns, love and a whole lot that even I never knew about. I'm just starting to see some of his old work now, the point being that he was a pro and Crandall was a pro before they came here. But most of the other artists were relatively young and relatively untried before they hit us.

RH: Did you feel a sense of personal pride when you look at the careers of some of the artists you had, and see how far they've gone?

Gaines: Oh yeah, like: "We knew them when. . ." Wally Wood and Jack Davis. Bill Elder with his "Little Annie Fanny."

RH: And Frazetta?

Gaines: Well, Frazetta never did that much for us. Not nearly as much as now I wish he had. He was always tied up with other stuff, and we just didn't see that much of him. You know, we never really sought artists out. They sought us out—like Crandall. He came walking in here one day; we'd never seen him before. He was a few years after the rest, and I think he just came in to join the fun. Frank, he just hardly came in. I saw your checklist just the other day, and I was surprised he'd done as much for us as you said. I suppose you know what you're talking about; I haven't checked it out.

RH: Well, we ferret our way around the comic world trying to find out what all of these artists worked on. A lot of times, you may not have realized that you paid artists for certain bits that



"Fall Guy For Murder," Krigstein and Crandoll, Crime Illustrated *#1, November–December, 1955*

they contributed. A few of them were close personal friends, as I'm sure you know.

Gaines: Of course, especially Williamson and Krenkel. Well now, we never had Krenkel do a job for us; he worked for us, but we dealt with Williamson. I don't recall Krenkel ever getting a byline.

RH: Once, in *Incredible Science Fiction* #32, the story "Food for Thought."

Gaines: Well, a lot of the boys did this. Wally Wood's early stuff felt the presence of Joe Orlando. A guy by the name of Sid Check was kicking around for quite a while, and God knows how much he put into Wally's stuff. And Wally had a wife who could draw. Of course, Wally has pride in his work nonetheless.

RH: The thing I can't understand is that he has been credited as saying that he can barely stand to look at a lot of the work he did for the old ECs. And he feels his clean style today is much more a true illustrative style. The work he did for EC was way too cluttered, according to him.

Gaines: Well, it was cluttered, no question about it; and we recognized it. Wally didn't do a heckuva lotta covers for us for that reason, if you'll notice. A cluttered cover is not a good selling cover. It should be as simple and punchy as possible. Once we sold the magazine, we didn't care how much clutter was on the *inside*. Graham Ingels's covers never sold as well as Craig's and Davis's, as much as I love Graham's work. We just ran them because we loved them. His work, brilliant as it was, was not very saleable. *The Haunt of Fear*s with his cover work never sold well.

RH: But he seemed to be quite popular by the letters printed in the horror books.

Gaines: Well, he got a lot of letters, but they don't reflect the sales. You know the story about science fiction fandom and fanzines; probably the most vociferous group of fans in the world are the science fiction fans, and many a publisher has gone to ruination because he believed his mail. I don't know how it is now; I've lost touch with the field. But in my day the leading science fiction magazine, which was *Galaxy*, was selling under 100,000. At this level of sales I don't know how they made money; I don't know how they existed. And with all the fussing and fuming and shouting, there just weren't enough fans to support a magazine, which is why science fiction rates were very low. The publishers probably couldn't afford to pay more. The market just wasn't there. I don't know how they're doing now, do you?

RH: Well, there seem to be more on the market now than a few years back. But then there was a paradoxical flood of horror comics on the market back in the EC days just before the [Comics] Code, when things were rough for the publishers.

Gaines: Before the Code there were 700 horror titles on the stands.

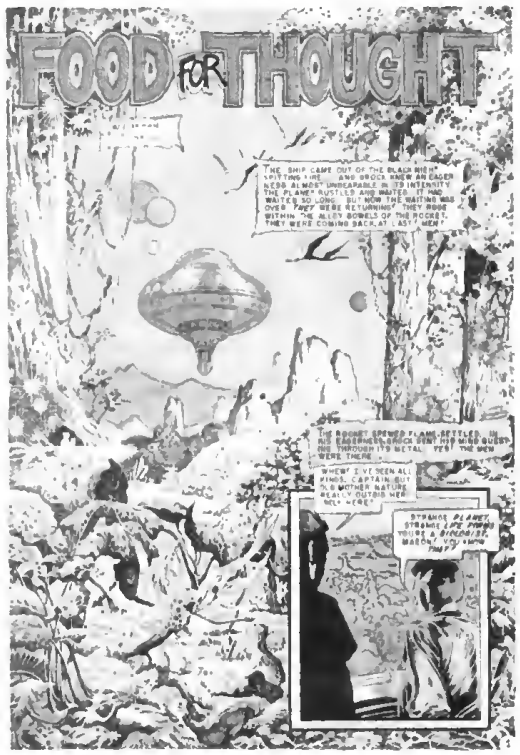
RH: Did your sales go down proportionally when the tremendous flood of titles came in?

Gaines: Ours didn't, but remember that we only had ten well-known titles. The most we *ever* had was ten, which for a comic house is very small. And Kurtzman handled three of those. I didn't have anything to do with *Two-Fisted*, *Frontline*, or *MAD*. So, Al and I really only handled seven, and that was all we could handle. Martin Goodman [Marvel] put out 70 when he saw the success of our horror comics. So the quality couldn't have been there, simply because of the volume. That Stan Lee did as well as he did with 70 horror titles was a miracle.

RH: It's very apparent that the EC imitators just didn't have the luster of EC, lacking editing, artwork, and story quality. Marvel is trying horror titles right now, by the way. They're putting out *Tower of Shadows* and *Chamber of Darkness*. And of course, DC has constant horror titles, which are doing quite well in sales right now. There seems to be a whole new boom in horror at the present.

Gaines: Well, of course, Joe Orlando is over there at National, and I can see his fine Italian hand in their success.

RH: We were touching on Graham Ingels a moment ago, and that's a point of interest. He seems to be one of the most confusing personal topics concerning the old EC group. It so happens that he's one of the favorites of today's EC fans, the interest in EC being at a near-fever pitch throughout fandom. Ingels is one of the most sought after of the EC bunch; referring to his life—it seems to be a tragic mess, though admittedly I don't have many facts to be sure of. Is he around now; I understand he's gone from the scene?



"Food for Thought," Williamson and Krenkel. *Incredible Science Fiction* #32.

Gaines: Well, he is a favorite. Here in a nutshell is what I know about Ingels the person. He is or was an extremely nice man, but he was an alcoholic. Consequently, he'd go along fine and then he'd fall over the edge and disappear from sight—he couldn't be found. So we'd just sweat it out and hope he'd show up in time for the deadline with the job. He generally did show up in time. We quickly sized-up the situation and gave Ingels jobs with long, long deadlines. We'd give him a job due on a certain Tuesday, and it might really be needed two weeks from that Tuesday. One thing I'll say about him is that no matter what dreadful business he was involved in, and most of the times we didn't know, he never lost a job, and he never got a job dirty. His home was out in Long Island, and he'd be on his way in here but stop off somewhere for a quick one. And that was his downfall, as the quick one would turn into a very long one. He'd come in here four days later with his mind a complete blank. But, as I say, he never lost a job and he never got one dirty.

RH: He seemed to make just about every horror issue, though. I know in *Haunt of Fear* he had a string of stories and covers that lasted for I don't know how long.

Gaines: Ingels was in every horror book, and there were three horror books every two months. So there's six weeks that he appeared in horror. Now, if he was on the ball, with the other two weeks he'd do a story for *Shock*. And if he wasn't on the ball, that means he messed up for two weeks. We'd try very hard to get him in all the horror books.

RH: And now, nobody knows where he is?

Gaines: As far as I know, he's missing. Everyhody's dying to find him; it's like he's become a sudden hero. I do think there'd be a lot of work for him now if he'd pop up somewhere. There are a lot of good years left in him if he's still alive. [see Ingels biography on page 219]

RH: Would you reflect a bit on your favorites?

Gaines: Oh, they were all my favorites, every one. I loved them all, even Kamen, who is everyone's unfavorite. [chuckle as he sees my face wrinkle]

RH: He's not well received by devotees because he didn't have much range or flash . . .

Gaines: Well, Jack was hired originally for love comics which we never put out. We had put some out, but by the time we hired him the love comics had died. By the way, the death of some of our earlier titles created some funny title changes and numbering systems. The reason is that when you publish a magazine, you want second class postal entry, because they send out your subscription copies at a lower postal rate. It must be applied for, and once it's granted, it's valuable thing. A deposit has to be provided, and when a title was dropped and a new title started, it took the post office a while to return the first deposit. Meanwhile, a new sum had to be deposited for the second title. So rather than put up a new deposit, we tried to change the title so the post office would allow us to go on. That's why *Gunfighter* 14 turned into *Haunt of Fear* 15. Occasionally we'd get away with it, and sometimes not. Then, the post office would make us go back and start re-numbering. That's how *Haunt* 15, 16, and 17 were followed by *Haunt* 4. There were then two 15's, two 16's, two 17's, and so on. I can generally piece it together, though it takes me a while to figure it out. Anyway—boy can I get to rambling—Jack came here for romance, but we kept him. And he seemed to do very well with a kind of story that we used primarily in *Crime*, *Shock*, and the science fiction titles.

RH: He seemed to be real big on this love triangle thing, really science fiction love stories. So you used him on love in spite of the science fiction format, aha!

Gaines: Well, yes, we gave him a lot of those. We wrote the stories, and when we sat down to do a story for Jack, we planned it for *him*. Every story was written with the artist in mind. When we wrote a story for Graham Ingels, we knew it was a story for Graham Ingels, so naturally we put in all the ooky monsters and slobbering blobs of protoplasm and messed-up old people we could come up with. And we gave Jack the love triangles and pretty young girls. Somewhere in almost every Kamen story some girl says, "Look, Buster!" Like "Spa Fon" and "Squa Tront," which the aliens invariably said.

RH: You enjoyed working those little trademarks into stories, didn't you?

Gaines: Yeah, we enjoyed it. Al put most of those in, because Al was the actual writer. We'd plot together, generally. I would come up with the "springboards," and then we'd sit down, the two of us, and we'd plot out the idea. Then Al would go off and write the story from about one o'clock to four o'clock. Al would actually write the story in pencil on the drawing board, breaking everything into panels as he went. Then, the story would be sent out for lettering. As you know, we used Leroy machine lettering. When the thing was lettered it was given to the artist, already broken down into panels, the balloons drawn in, and the lettering already in the balloons. And that's all the artist would get; he got no other script. Al would go over the story with him, and then the artist would take it from there, with no other directions.

RH: Today at Marvel Comics, they do it differently, almost reverse. They do all the art, with balloons and spaces for narration, then the writers take it from there. That's probably why there's seldom a concise plot involved.

Gaines: Well, this was something new that Martin Goodman tried to make the comics more art-oriented. After all, when we gave a story out, the story was already there; there was nothing the artist could do to change the yarn. Joe Orlando was working for Marvel when the new idea was first started. He said, "They're doing something revolutionary over there. They're letting the artist do whatever he wants, and then they're putting the words in later." I don't see how they can do it, but apparently they're having a measure of success with the technique.

RH: Well, on the new horror titles they're reverting to the traditional style of story first again. Do you think EC could have gone in it's original form until today if it wasn't for the friction you got from various groups and the Comics Code? To clarify, do you think the artists could have kept up the great quality art and could Al and you have kept up the stories?

Gaines: Towards the end, Al and I had brought in some script writers. Larry Stark, in his famous "Elegy to EC" said something to the effect, "You could almost see that towards the end, everyone stopped caring." I never felt quite that way. What we did was to bring in the writers, who I think actually strengthened the books. After all, after five years, Al and I were pretty exhausted and we started running nothing but house plots. We had run just about everything new we could conceivably do. In desperation we brought in the outside writers, who were fresh, and by working with them—Al re-writing just about everything they came up with—I think the last few issues of the horror books were even stronger than the middle ones. I didn't keep those records, unfortunately, and I don't know who wrote the final stories. I know we had a Carl Wessler, and he was a darn good writer. We had a Robert Bernstein, a Jack Oleck, and an Irv Werstein. So, I don't see why we could not have continued. But I gave those horror books up after the Senate hearings.

RH: You actually had to go down to Washington to be part of them?

Gaines: No, they were held right here in New York.

RH: Were you much harassed by the Senators? They seem really to harry people when they get them up before these fact-finding panels.

Gaines: Well, we were slightly harassed. They had me a little punchy there towards the end. I have a recording, and I know there were differences in what was actually said and the printed version. Nothing severe—these were court recorder's mistakes. It was probably 99% accurate in the printed form.

RH: Did they have you pretty depressed and disgusted after it was all over?

Gaines: Oh, yeah. It was headline stuff around the country. Some, I managed to cop the headlines. They did ask me that one loaded question during the hearings: "Do you think this is in good taste?" And they held up that Craig cover [*Crime SuspenStories* #22]. And I said, "I thought it was in good taste for a horror comic." So they said, "Well, how would it *not* have been in good taste?" Now, the truth of the matter is that when Craig first brought that cover in, it had blood dripping from the neck. You could see the bottom of the severed neck and blood was dripping out. To Craig I said, "Johnny, move the cover up so the bottom of the page cuts this whole thing off and there isn't any [blood]." That's what I said, and of course, they thought it was hysterically funny, and it made the headlines. It was a difficult experience, because all of a sudden you find that everyone you know kind of regards you as a criminal. There had been the famous Kefauver hearings before this, with criminals and the mafia, and they were very big. So all of a sudden, we comic publishers, and me in particular, find ourselves classed in with Frank Costello and all the other crooks dragged up before Kefauver. Kefauver technically was not the head of the comics committee, but Kefauver was pretty rough on *me*.

RH: How many days did they grill you?

Gaines: Oh, I think it was just one session, or at the most two. If it started in the morning it finished up in the evening, or maybe it was just one morning.

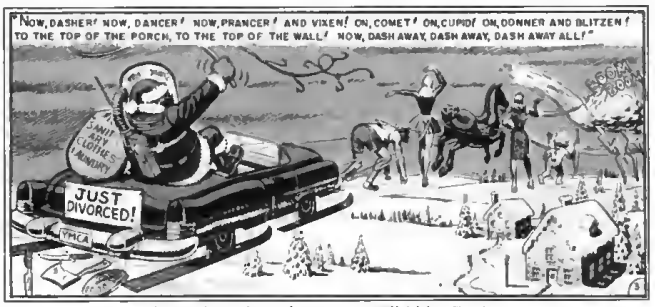
RH: What was the crucial point at which you decided to throw in the towel on horror comic publishing?

Gaines: Well, after this hearing. You can't imagine the condition of the country in those days. First of all, it was the

McCarthy era, and the whole country was nuts anyway. There were all kinds of stupid things going on. To show you how really wild things really were—do you remember the cover of one of the early *MAD*s which was disguised as a composition book? You know, "Designed to sneak into class . . ." Well, the *Hartford Courant* in those days was regarded as one of the top six or seven papers in the country. It had a reputation for integrity matched only by the *New York Times*. And the *Hartford Courant* had a big campaign attacking me and *MAD* magazine. They took that cover seriously and they actually had headlines such as: "CORRUPTING YOUTHS BY SNEAKING COMICS INTO CLASS!" My God, *MAD* magazine, y'know?

RH: No sense of humor at all?

Gaines: No sense of humor at all, taking all that stuff seriously. In an early issue of *PANIC*—our own imitation of *MAD*, which never went anywhere—we did a parody of *The Night Before Christmas* [Bill Elder]. And on the back of Santa's sled he put a sign: "Just Divorced." It was typical of what Elder used to do in all of his *MAD work*. He used to put signs all over. You know, cars have signs "Just Married," so the sled had one, "Just Divorced." Who gave it a thought until we found ourselves banned in Boston and all over Massachusetts. They were on our back because Santa Claus was a saint and we suggested that Santa Claus was just divorced. Well, who gave this thing a forethought? We were catching hell on everything.



"The Night Before Christmas," Bill Elder, Panic *#1.*

RH: You must catch it nowadays, too.

Gaines: Naw, nothing like the old days, nothing. It's a whole different world.

RH: A whole different mood of the country?

Gaines: Absolutely. Why, we go ten times as rough in *MAD* today as we ever used to dare, and we never catch anything; in the old days, my God, we never put out an issue when the roof didn't fall in completely.

RH: What about Wertham? Did you ever have any personal relations with him? A lot of people associate him with the fall of EC, since he really got on the bandwagon and led a flock of folk into believing that comics were toxic to a young child's mind.

Gaines: Aw, no, nothing personal. He made a good living at it at the time. And he's made a good living in recent years attacking television. You know, there's nothing left in comics to attack, and now he attacks television with the same old line. Oh, I read his book and found it full of the worst kind of mistakes, blunders; he completely missed the point of a number of our stories. We found his book humorous. It was amazing how a man could be so far off base on this sort of thing. The things he read into our motives, they were completely fallacious because his understanding of the stories was screwed up. I just can't off the top of my head remember an example. But he made stupid mistakes.

RH: I guess he was a master at lifting things out of context.

Gaines: Yes.

RH: Speaking of censorship, there's a controversy over whether *MAD* #5 was distributed in the normal fashion or whether you pulled it back at a certain point and tried to stop it from hitting the stands. Amongst collectors it's rumored to be a rare issue; dealers charge more for it than they do for say, *MAD* #4 because it's supposed to be the rarest *MAD*. Could you clear this up?

Gaines: Yes. You see, *MAD* #5 had a biography of me. In those days we were running biographies of everybody, but because *MAD* was *MAD*, we hammed up my whole biography. We said I had made my money through the sale of filth and dope and then I had come into comics, and all of that sort of thing. There *was* a publisher who was many of these things in the comic magazine industry. He had been, to the best of my knowledge, a semi-pornographer, which is where he had gotten his start. And while I was kidding around and writing that thing about myself, I was in a very loose way following the career of that man, who shall remain nameless. This fellow was very influential and very well liked by the wholesalers. And for some reason when this hit, the whole roof fell in. It was only later on that I found out that it was this fellow who was helping to lower the boom on me. But at that time, I didn't know what was happening. Also, the very first story of that issue was "Outer Sanctum." The host, as I recall, was beckoning you to come into the "Outer Sanctum." And written on the doors were things like: "Big Fat Errand Boy Wanted." Now, what would a horror character want with a big, fat errand boy? He'd want to eat him! But these guys didn't know that; they could only assume that anyone who wanted a big, fat errand boy wanted him for sodomy, for homosexual perversion. So now Gaines is selling sodomy and sexual perversions! And try to explain that to a 55-year old Jewish wholesaler that big, fat errand boys are eaten by ghouls in horror stories. I don't know, that might be worse than sodomy in the first place [chuckles]. But the combination of this biography and their finding things offensive written into the little doodles almost put me out of business. God, I remember that Sunday morning when the whole thing broke. I had to get Feldstein down from Merrick and Kurtzman from Mt. Vernon to put our heads together. We had to devise a clever apology which we duplicated six times to create six little booklets which we distributed to the six big shots at the wholesaler's convention, which happened to be in New York at the time. And we appeased them; they were gonna absolutely refuse to handle our books. It was just one of the thousand crises we faced in those days, mostly over people being offended by the things we did in comics. And they weren't things you could anticipate. If you publish something pornographic, you know you're looking for trouble. But we never published anything pornographic. We were always getting into trouble, and we never knew why exactly, so it couldn't be prevented. Those were the times!

RH: In retrospect, when these crises came up, especially involving offending people, did you strive to compromise in the future to prevent recurrences of the same kind of friction? Did it help to sharpen your perception of what you were doing when these people got on the bandwagon and said their kid's minds were gonna be changed and the kids might start acting like some of the comic book characters? Or did you feel the critics were going too far?

Gaines: We considered them all crackpots. We did just what we had to do to survive. The present Comics Code Association is not the first association. It is at least the second or the third. If you recall, there was a little bar with a star under it on the old ECs. This was the seal of the first Code authority. [The ACMP] I was involved with it, and for many years we had to take everything we did and put it through their censor. Of course, their censor was a lot more reasonable than Judge Murphy, who was our downfall.

RH: Early EC was censored, then.

Gaines: It was, and there were a lot of things we had to take out of the horror books. When Judge Murphy came along the horror books couldn't possibly survive.

RH: But then actually the Senate Subcommittee was attacking the wrong people over what had gotten into print. After all, the

stuff was censored, so it would seem to be the censor's responsibility regarding what had gone to press.

Gaines: Well, let's face it—the censor was paid by the publishers. The first censor didn't represent most of the industry; he only represented a small segment. Outfits like National and Dell, Classics Illustrated and so on felt that their comics were clean in the first place, and what the bell did they need a censor to censor *their* comics for? They didn't even join the first organization. So most of the early censor's clients, you migbt say, were the smaller publishers. I suppose that he thought if he got too rough, be'd lose a client, and every time he lost a client his salary would go down. When Murphy's association was set up, it was set up more on the order of a Hollywood Hayes office. Everybody in the industry went through it, and if you didn't you got clobbered at the wholesale level. I tried not to join it, and my first few New Direction magazines in each title were put out witbout the new seal; we sold like 15%, which is *cotostrophic*. So I joined the association and the sales went up to like 20 or 25%, which is *still* catastrophic. So, you asked me about four hours ago [chuckle] what put me out of comics, and the answer is that I was losing money left and right. I went out of comics because I couldn't put out a title that wasn't losing money. Every single New Direction comic, *every single one of them*, lost money. You know, I had run out of money.

RH: It was pretty incredible to me that when EC put out its best stuff, the second half of the horror runs and second half of the science fiction, sales dipped lower than at the beginning. Was it the many crises of offense that held the sales up from the squeeze at the wholesale level, or was it that you were above the heads of the comic-buying audience when the high quality came on strong?

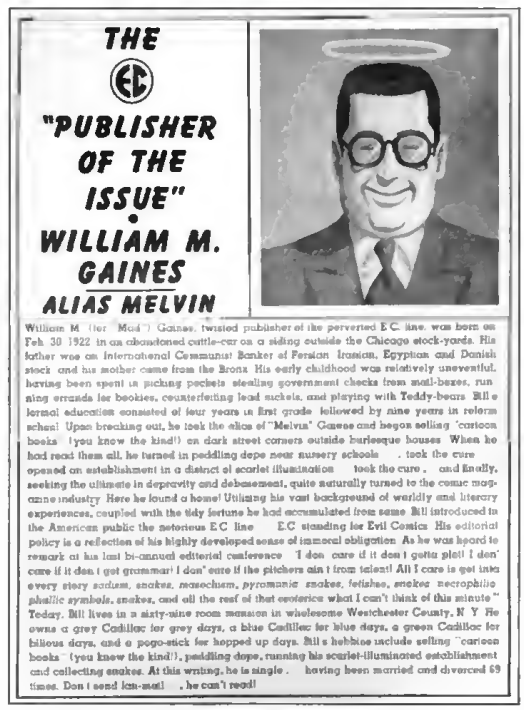
Gaines: Two things were probably hurting us. One was the increase in titles. But then, the horror comics were doing pretty well right on through. It was the other titles that were doing comparatively badly, like the science fiction. And we really had no other competition in that area. There were a few other science fiction comics, but nothing like tbe EC science fiction. The sci-fi never did very well; I think the best they did was 75% sales, which is phenomenal by today's standards. But back then 75% was just mediocre sales. The horror books sold 80-85% most of the time. I think the science fiction books . . . By George! You may be right! Maybe we did get too good for the market. I never really thought about that; there's no question that as the quality went up, the sales slid down, but I never hooked tbe two together. Well, it finally got to the point that we were losing a little money on them, and we didn't give a damn. The sci-fi never at any time made us rich; when I say we sold 75% originally, that was only during the first year, and I think they quickly dove down to 60%.

RH: What's the break-even point and what's the good-return point in sales percentages, the way you're analyzing things now?

Gaines: Well, in those days we put out most new titles out at 300,000 copies. That was a good place to start a comic. It wasn't particularly economically feasible to put out much less. And it would break at, oh, maybe 55-60%, somewhere around there. So that's the point: if in the science fiction field there were 100,000 dyed-in-the-wool fans, and assuming every one of them bought our comic, which they didn't, we still bad to come up with a lot of comic readers to sell 60% of 300,000. And they didn't sell it for very long, by my records. I'm very archive conscious, but about eight or nine years ago we bad a series of robberies. Some nut kept breaking into the office, robbing things. And one time when there was nothing else for him to rob, be gathered up all my records and started a bonfire with them. Worst thing be could do to me; it broke my heart. He also burned up about 500 horror and science fiction springboards that I'd never gotten around to using.

RH: What exactly is a "springboard?"

Gaines: Well, that was the idea which Al and I would use when we wanted to do a story. A typical springboard would be, oh . . . [chuckle] Here's an unpublished story. Someone once asked me, "How in the hell do you make up a horror story?" So I sat there in tbought and I made up the following horror story—what I'll tell you is the springboard: Now, you've got these two guys. Tbe first one is a promoter, a wise-guy, and the other fellow is a sort of simple soul. The first guy comes up with this incredible idea that he's going to announce to the press. Whatever figure DuPont stock closes at that day on the New York Stock Exchange, by the next day, twenty-four hours later his associate is going to weigh exactly that number of pounds. And so now you go through it—DuPont goes up ten points, and you see the guy stuffing food into his poor friend; DuPont goes down ten points, and he's got the poor slob doing exercises, steam baths, all that kind of stuff. And then one day somebody opens the door and says, "My God!," because there's this guy split rigbt down the middle. Of course, DuPont had a two-for-one split. Springboard!


THE EC "PUBLISHER OF THE ISSUE" • WILLIAM M. GAINES ALIAS MELVIN

William M. (for Maxi) Gaines, twisted publisher of the perverted E.C. line, was born on Feb. 30 1922 in an abandoned cattle-car on a siding outside the Chicago stock-yards. His father was an international Communist Banker of Persian Iranian, Egyptian and Danish stock and his mother came from the Bronx. His early childhood was relatively uneventful, having been spent in picking pockets, stealing government checks from mail-boxes, running errands for bookies, counterfeiting lead nickels, and playing with Teddy-bears. Bill's formal education consisted of four years in first grade followed by nine years in reform school. Upon breaking out, he took the alias of "Melvin" Gaines and began selling "cartoon books" (you know the kind!) on dark street corners outside burlesque houses. When he had read them all, he turned in peddling dope near nursery schools . . . took the cure . . . opened an establishment in a district of scarlet illumination . . . took the cure . . . and finally, seeking the ultimate in depravity and debasement, quite naturally turned to the comic magazine industry. Here he found a home! Utilizing his vast background of worldly and literary experiences, coupled with the tidy fortune he had accumulated from same, Bill introduced to the American public the notorious E.C. line . . . E.C. standing for Evil Comics. His editorial policy is a reflection of his highly developed sense of immoral obligation. As he was heard to remark at his last bi-annual editorial conference: "I don't care if it don't get printed! I don't care if it don't get grammar! I don't care if the pitchers ain't from telent! All I care is get into every story *sadism, snakes, masochism, pyromanic snakes, fetishes, snakes necrophilic phallic symbols, snakes*, and all the rest of that esoterica what I can't think of this minute." Today, Bill lives in a sixty-nine room mansion in wholesome Westchester County, N.Y. He owns a grey Cadillac for grey days, a blue Cadillac for blue days, a green Cadillac for bilious days, and a pogo-stick for hopped up days. Bill's hobbies include selling "cartoon books" (you know the kind!), peddling dope, running his scarlet-illuminated establishment and collecting snakes. At this writing, he is single . . . having been married and divorced 69 times. Don't send him mail . . . he can't read!

The notorious Bill Gaines biography from MAD *#5, 1953.*

RH: You love that sick twist in there, don't you? Tbat sick humor touch.

Gaines: Yes, always. Got to have it. That's the old EC-type ending.

RH: In the article in *Spo Fon* #4 covering the first half of the *Weird Science* run, I put in that I thought one of your favorite gimmicks . . . well, I wouldn't exactly label it a gimmick, because I thought it was good; one of your favorite *pitches* was to build sympathy for some poor slob of a character during the early development of a story, who later on really gets massacred by the forces of evil at work in the story. And you did that very well, for instance, in the yarn "Seeds of Jupiter" [*Weird Science* #8], where the main character, "Peachpit" was his name, played the stooge.

Gaines: "Peachpit!" [laughs]

RH: At the end, a gruesome, grizzly monster comes crawling out of Peachpit's gut, grown there from a seed from space the pod-eater had eaten, as was his habit. Peachpit's lying there dehydrated, a shell of his former self. And reading it, I got worked up seeing this bappen to the poor guy I bad gotten to feel heart-warmed towards. We don't have anything to compare to that nowadays in comics; there's no real psychological sensitivity to the modern mass-produced stories. No emphatic arousal by the way the innocent gets dumped on. We do have the troubled, tormented super-hero who wonders about his super-life in thought balloons, but this goes on endlessly and is trite before long. I don't find any good, self-contained stories, running six or seven pages, with the well-detailed charac-

terization, differences in dialog between people to keep their differences in personality sharp. And then, too, there are very few yarns where the good, trueheart gets clobbered in short order.

Gaines: Let's take the typical springboard and describe writing a story even further. I'd get this idea and I'd write it down on a piece of paper. I had this gigantic batch of plots; thousands of pieces of paper, each with a springboard on it. The big thing in my life in those days was to sell Al Feldstein a story. Once I got him interested, then he'd start working, and we'd go into the details more fully. Finally when we got the plot all worked out, he'd go out and write it. Of course, he's a great writer, a natural writer. But, being an artist was bis secret. He and Harvey Kurtzman and Johnny Craig, being artists, could write visually, where the average comic scriptwriter in those days was not an artist; he was just a scriptwriter. Well, it's one thing to write for a novel and another thing to write for comics; you've got to think visually for comics, and these guys did. So that was one of the lucky things I did, I got three guys who were artists to write my stuff.

RH: You considered Al a pretty good artist, didn't you?

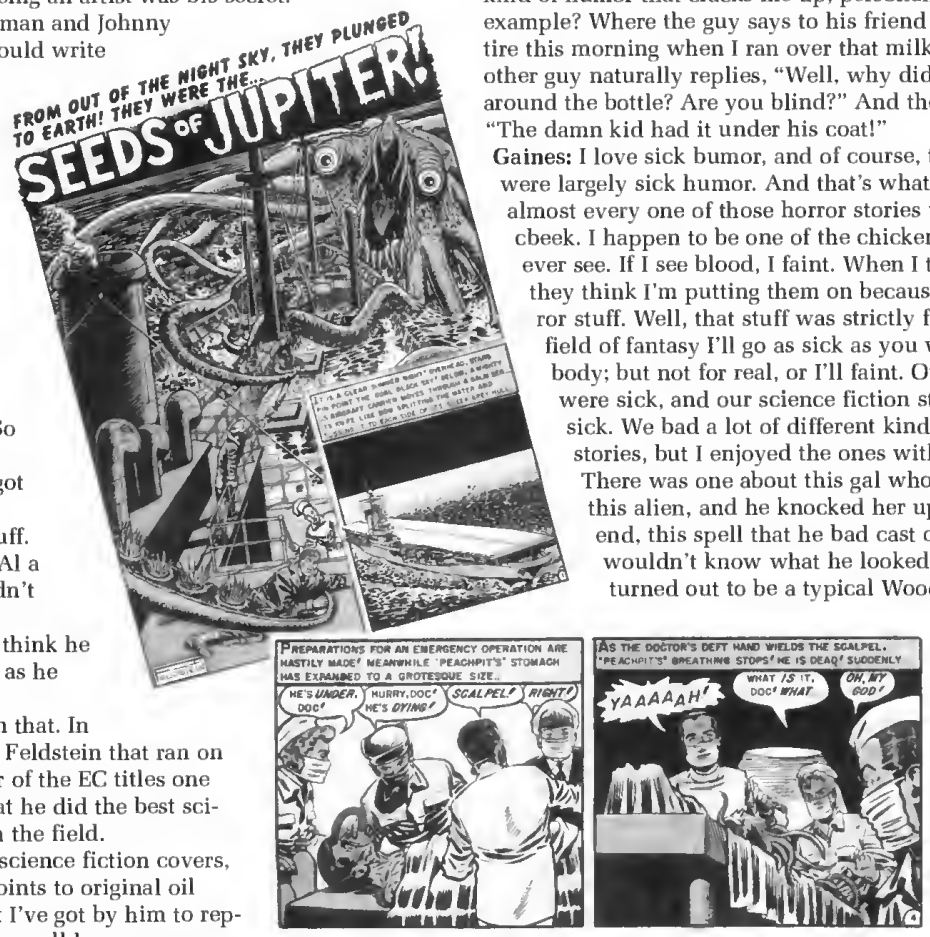
Gaines: Well, I don't think he was as good an artist as he was a writer.

RH: Wait a minute on that. In your biography of Al Feldstein that ran on the inside front cover of the EC titles one month, you wrote that he did the best science fiction covers in the field.

Gaines: That's right, science fiction covers, no doubt about it. [points to original oil painting] That's what I've got by him to represent bis work on my wall here, my personal collection. [note: see cover to *Squa Tront* #3] His horror stories and covers were imaginative, but Al himself admits he's not the greatest artist. On the other hand, he's a great story teller.

RH: Did you have any strong sentiments about what was more important, the story line or the art, or did you think they were equally important, one not covering up for a lack in the other?

Gaines: As a matter of fact, to give you an example of how I feel about that I can bring you up to date. In comics, when I first started out, the going rate for script was about six bucks per page, and the going rate for art was about twenty bucks, twenty three to be exact. Oh, National paid better than that, I suppose, but the going rates were those among the smaller publishers like myself. Over the years the rates went up, but I always tried to get the script rates up much more quickly than the art rates. The ratio started about four-to-one, art over script. Today in *MAD*, my top rates are over two hundred a page for art and over two hundred a page for script. So you can see that I feel the script is at least 100% as important as the art. Maybe a little more important, but I realize that it takes an artist a little longer to do a page than it takes a script writer. Our top script writer makes just as much as our top artist.



"Seeds of Jupiter," Al Feldstein, *Weird Science* #8, 1951.

RH: Are you as happy with your people today as you were in the days of EC? I know that's a loaded question. . .

Gaines: Do you mean talent wise?

RH: Yes.

Gaines: Probably some of them are more talented.

RH: Bob Clarke and Al Jaffee seem to do very well.

Gaines: Jaffee is a powerhouse. His principle talent is his script. He's a good artist, but not as good as writing script. This guy is a very, very funny man.

RH: He's got that sick stamp to his humor that comes on so like *MAD*. That Gahan Wilson genius is in Jaffee. That's the kind of humor that cracks me up, personally. Oh, what's an example? Where the guy says to his friend "Damn! I got a flat tire this morning when I ran over that milk bottle." And the other guy naturally replies, "Well, why didn't you drive around the bottle? Are you blind?" And the first guy answers, "The damn kid had it under his coat!"

Gaines: I love sick bumor, and of course, the old EC stories were largely sick humor. And that's what people missed, that almost every one of those horror stories was tongue-in-cbeek. I happen to be one of the chickenest people you'll ever see. If I see blood, I faint. When I tell that to people, they think I'm putting them on because of the old EC horror stuff. Well, that stuff was strictly fantasy, and in the field of fantasy I'll go as sick as you want. I'll match anybody; but not for real, or I'll faint. Our horror stories were sick, and our science fiction stories were largely sick. We bad a lot of different kinds of science fiction stories, but I enjoyed the ones with the sick twist best. There was one about this gal who fell in love with this alien, and he knocked her up, and then at the end, this spell that he bad cast over her so that she wouldn't know what he looked like wore off. He turned out to be a typical Wood octopus-monstrosity, and she realized that she had been knocked up by one of those tentacles. [laughter]

RH: The mental transformation theme, one's mind playing tricks, seemed to be another favorite point of departure.

Gaines: But again, some three hours ago, I was discussing sales. That nut came in the office around 1960 and burned all my records. For that reason, I can't dig the figures out to prove it, but I don't think that the sci-fi made money for more than a year or so without going into the red. We just kept them them on because we liked them. And finally they did so badly that we combined the two into one [*Weird Science-Fantasy*] and we turned it into a quarterly. We even tried it at 15¢, but that didn't work.

RH: Is it true that the distributor takes a heckuva lot of a cut out of tbe sales money; that the money just barely trickles back to the publisher and the people who made the thing?

Gaines: Well, in those days, we did get a nickel. This was low, and we were the lowest in the industry. Most of the comics publishers got 5 1/4¢, and we, being witb the smallest, weakest distributor, got 5¢. Now that quarter of a cent doesn't sound like much, but when you put out sixty issues a year, averaging three hundred and fifty tbousand each, selling perhaps 65% of that, then multiply that by a quarter of a cent, that makes a vast difference, and it makes the difference between profit and loss. [$34,125 a year] That's why, in addition to everything

else, we had to try a little harder because we were getting a little bit less. Those quarter of a cents hurt.

RH: Why were you getting less?

Gaines: Well, because we were with the weakest distributor, and with the 700 comic titles, wholesalers couldn't care less. They couldn't care if you dropped dead. They'd much prefer to handle 25¢ magazines, and since they weren't aware of the EC insignia particularly at that time, they just took what came in, put them out for a few weeks, and sent the rest back. I don't think they realized that the ECs were selling better or worse than others; they just took what came in and hated them all.

RH: You had one campaign there where the fans in each town would go over to the dealers and put the ECs on top of the stacks. Did that help at all?

Gaines: Well, after we put out four or five of the New Direction magazines, and they were still losing money, I thought I couldn't go on. So I'd try anything. But I don't think the fan campaign helped, not really. To this day I'll pass a newsstand and I'll see a stack of *MAD*s lying there. I just go over and pull it out front by habit. Finally I dropped all the New Direction comics, and since *MAD* was such a success at a quarter, I thought maybe I could pull it off with the other titles, so we put out the Picto-Fictions. They don't look it, but they were an extremely expensive magazine to produce, even without color. The comics are so deucedly cheap to produce; they're put on newsprint in four colors. In those days, you could still get a comic printed for under two cents, which is fantastic. They were printed in volume, of course, and I guess that's why; you had to print a quarter of a million to get the price. So when we went into the Picto-Fictions, my God, the price doubled and quadrupled for printing it. We tried them as I recall at forty-eight pages, and we spotted a little color here and there, and they were an abysmal failure. Nobody bought them, and again, I don't know if they got out. You're at the mercy of the wholesalers.

RH: The EC emblem could really hold things back at the wholesale level? Was this a chronic misgiving between you and the wholesalers?

Gaines: Yeah, towards the end, the wholesalers didn't like us, and it culminated in a most terrible thing where this little distributor we were with went bankrupt. At the time we had the Picto-Fiction's and *MAD* with this little outfit. You have to understand the financial arrangements between a publisher and a distributor. The publisher sells his entire output to the distributor; the distributor is his only customer. Now, he doesn't pay you for the issue at hand; oh, he gives you a little bit, but for the most part he doesn't pay you. They're his and they're gone. He owes you the money. So this guy had been our distributor throughout the whole thing, and he owed us about $100,000, which in those days was a lot of money for me, in 1956. In March or April of that year he went bankrupt, owing me a grand total of $130,000. In turn, I owed the printer that much. So I was in a hell of a spot; I was counting on every cent the distributor owed me to pay the printer with. Well, this was bad enough, but I worked that out. Then, you see, the distributor sells *MAD* magazine to the wholesalers and they fork over to him for them. Now, they have returns of *MAD* that don't sell, and they give them back to the distributor, who pays back for them. Then he subtracts it from what he owes me. But now the distributor is bankrupt, so there's nobody for the wholesalers to give the returns to. So they come and tell *me* they want *me* to pay for them. But, my God, how can I pay for them; I never got paid for that bunch of magazines that they've got in the first place. Well, they said, "If you don't pay us, we're throwing you out." This was another of the wild things where for many years everything I touched turned to shit, and the shit turned out to be gold. Later it turned out that the best thing that could've happened to me was the weak distributor going bankrupt. One, I got away from him; he was a terrible distributor. And two, I went to the American News Company, which in those days was in magazine distribution. And *it* was a whole different set-up. In those days you either went through an independent distributor, of which there are a dozen, who go through wholesalers, or you went through the gigantic monopolistic American News Company, which owned its own outlets. So I went to American news—I left the whole independent outfit—and I said to them, "If you don't take me, I'm out of business. Here's what I need to stay in business." And what I showed them was *MAD*. They took me on, whereupon for one year and one issue I stayed with them, and that's when *MAD* really started to take off; it went off the charts and started to sell a million copies. Now, this is a very respectable sale. Then American News announced to my horror that they were giving up magazine distribution, and I thought I'd have to go back to the ogres. But by this time *MAD* was strong enough and there was no problem. I went to Independent News, and everything's been fine since. To this day I have nothing to do with wholesalers; I don't go to their conventions, and I want nothing to do with those guys.

RH: What about future reprinting of the EC stuff? I saw some things over there on your ledge from Woody Gelman. Is he into reprinting EC as he did with *Flosh Gordon*?

Gaines: Oh, yeah. Haven't you heard? Yes, Woody and I entered into a contract. He's putting out a ten dollar, mostly color book [published as *The EC Horror Library*; Nostalgia Press, 1971].

RH: Mostly color?

Gaines: The contract calls for 80% color. I've got the original art and I've got the silverprints. Bhob Stewart, who works for Woody over at Topps Chewing Gum, first interested him in it. Bhob and I went through and picked the Table of Contents. And then we went down to the vault, where I keep this stuff. I have virtually every pen stroke of art that was done for EC. As I say, I'm very archive-conscious. Many publishers threw the stuff out, but not me; I saved every scrap of it. So we went down and pulled all the stuff and they're over there now photographing it. Of course, this is an avocation with Woody. He was going to try to get the thing out for Christmas time, but I don't think he's going to make it. [The book didn't come out until two years later.] And this one's going to be printed in Italy, tentatively 196 pages all told. That's how we get the color in, by going to Italy for the printing.

RH: Reprinting what *you* consider to be the best of EC?

Gaines: This is a combination, for the most part, of what Bhob Stewart and I chose, eliminating what was put out in the Ballantine books. The Ballantine books represented more or less my idea of the best stuff, balanced off, because I wanted to have a representation of all the artists. If my four favorite stories were Wood's, for example, I didn't use them all. Bhob is being a little more art-conscious about it, so he's heavy on Ingels. He even wants to use an Ingels cover for the book. [They used a Feldstein cover, from *Tales from the Crypt* #23.]

RH: How about the rarest EC, *Shock Illustroted* #3? There are a few stories drifting about on what happened and how many got out.

Gaines: Well, as you recall, I told you about the wholesalers and about how they wanted me to absorb the returns, and I told them that I couldn't possibly refund because I hadn't gotten paid for the issue in the first place. So they said, "Goodbye, Charly!" and that was that. At that time, *Shock* #3 was already off the presses. 250,000 copies of the insides and the covers had been printed, and all were sitting at the Charlton Bindery in New York, ready to be bound. Incidentally, that's the bindery that still binds *MAD*. But we didn't have the money to bind them. We didn't have the money to pay for printing them, even. We were really broke.

RH: You were in a real bind, huh?

Gaines: [chuckle, grimace, points to door out] So I told the printers, "You know, I don't have the money to pay you. I can't pay you for the past stuff you did; I can't pay you for *Shock* three. It's crazy to bind the thing because nobody's going to take it anyhow. The wholesalers just won't have it." So, horrible as it sounds, it was agreed to destroy 250,000 copies of *Shock* 3. But I said, "Look, hand bind me X copies of *Shock* three and send them over to my office for my files," which they did. Now the only question is, what was that X number of copies that were hand bound? My recollection is that I said 100. Subsequently I heard that I said 200, and I've heard 300. I don't remember what I said, but I doubt that I would have asked for more than 100, because I don't know what I would have done with them. I know I wanted to give a few copies to all the artists and writers that were in the book, and I know that I wanted to wrap twelve copies because I always wrap twelve copies of everything. And I know that I wanted to put a copy in my bound volumes and in Al's bound volumes. So I know how fifteen copies were used—twelve wrapped and three put into bound volumes. My recollection is that there were 85 left, and anyone who wanted them just took them. They probably sat around the office for a few months, and then were gone; got used or thrown out or something. Because at the time, who cared?

RH: Do you know that the thing sells for $50-$75 now, to the EC completest? [The book sells for about $900 today.]

Gaines: The last I heard, it was around $50. That's understandable. I'm a collector myself in my own way; certain wines and coins. You get hooked on something you collect and you'll pay most anything to complete.

RH: Well, the ECs certainly were the best in the comics field. Even the men in it today agree that Al Feldstein was one of the very best comic writers, and when you've got both the best artists of the day and Al Feldstein writing for you, you put out some damn good comics. He hasn't written any comic stories since EC, has he?

Gaines: No, strictly *MAD*.

RH: Does that keep him busy?

Gaines: Oh, it keeps him busy enough. You know, none of us around here want to work very hard [belly laugh]. Al's not married to his job like Harold Ross of *The New Yorker* was, or any of those guys who run around putting in 75-hour weeks. Al and I work a 35-hour week; we do a better job this way.

RH: Much more relaxed than the EC frenzy. But you liked those days well enough at the time, didn't you?

Gaines: Oh, I loved them; a lot of fun. I used to read all night getting ideas for those stories.

RH: Getting back to art, there's a rumor that Frazetta was going to do all the *Weird Fontosy* covers after a certain point, but it fell through. Is there any truth to that?

Gaines: No, I don't remember that. You know the story about the Frazetta *Weird Science-Fontosy* cover we did use?

RH: You mean the Buck Rogers cover you used for *Weird Science-Fontasy* 29. Yes, I saw it in the original with the Buck Rogers helmet back on the guy, and it was a gas.

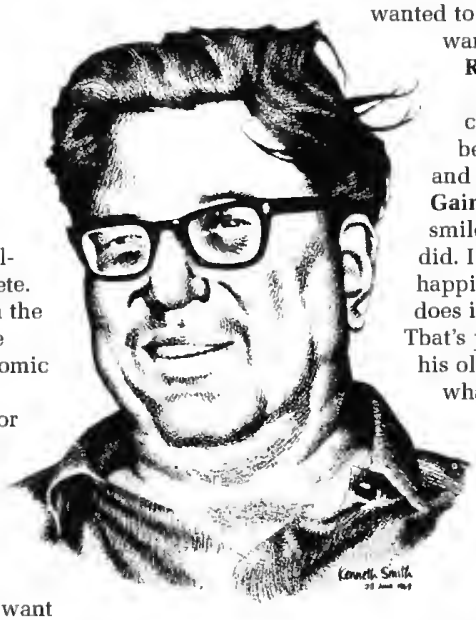
Gaines: That's the only piece of art that I used in my life that I didn't buy outright. As I recall, I was paying sixty bucks for a cover in those days, and I think I offered him forty bucks for the rights or sixty bucks for the cover outright. And Frank, well, he was never one for the buck; he'd rather have the art. He kept it, and I think I paid forty or fifty bucks. Beautiful work, and the other thing he's got is the Picto-Fiction story we never printed. When I went bankrupt, all the boys were working on a Picto-Fiction story. And I lasted until the day after Christmas; I just couldn't tell them I'd folded before Christmas. Then I called everyone up and told them I'd had it; I couldn't go any further—"Finish up the last story you're working on and I'll pay you for it; that'll be your last job." But Frazetta said, "I won't finish it; you don't have to pay me for it." Boy, anything that saved me $20 in those days was great! So he kept it and he's still got it. He was in here a few months ago, and that's the last I've seen him.

RH: Is he going to do more for *MAD*?

Gaines: I don't know; he's so damn busy, you know. But I'd love for him to do some work for *MAD*.

RH: What about Wood?

Gaines: Well, you know, Wood and *MAD* parted under strange circumstances. Woody had gotten sick, and be had gotten very cantankerous. He had a beadache for a long time, and that can make you cantankerous. His work had degenerated, and be took the criticism very badly. It got ooky there for a while, and so he left. But he got rid of the headache then, and now his work is very charming; brilliant! One of the last times I saw him, he said: "How's this for openers—that work I did for *MAD* stunk!" [laughs] But he never indicated that he wanted to come back, and frankly, I don't think he wants the pressure.



RH: He put the love into that old *MAD* comic humor stuff, showing a natural charm in it, and he had tremendous range, being able to do science fiction, horror, and humor.

Gaines: Funny thing—Wood never used to smile; he was never happy about anything he did. I think he was just a sober man. He's a lot happier now, I feel. And certainly the stuff he does in *Witzend* is so charming, so delightful. Tbat's probably what he means when he says his old EC work depresses him, compared to what he's doing now.

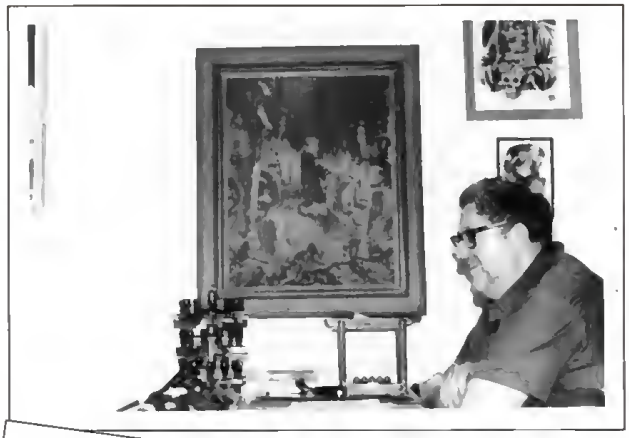
RH: What about some of the other EC artists that are still around? You could never work Crandall into *MAD*, could you?

Gaines: Crandall . . . we gave Crandall one thing to do a long, long time ago, but Crandall is not funny. He can do most anything, but I don't think he'd be effective in *MAD*. Ingels, of course, has disappeared. Krigstein went on to fine art; I know every once in a while I get a notice in the mail that he's having a showing of bis paintings. Apparently he's doing quite well. Kamen is big in advertising art, for the Madison Avenue places. He drops in every six months or so and says "Hi." Jack Davis, you know what he's doing—movie ads, TV ads, and everything under the sun. Bill Elder is drawing *Little Annie Fonny*; Kurtzman is on that with him. Johnny Craig is working for an advertising agency, and I bear tell he's doing work for comics now again.

RH: Yeah, he's doing horror stuff for Marvel now, for the new books they have on the fires for this summer.

Gaines: John was very slow. He did a lead story for two of the horror mags, and once in a while a story for one of the other books. He rarely got in all three horror books in two months. He was sort of special. I can see that if you were an Ingels fan, you weren't a Craig fan. He was taken with Will Eisner; you know, every artist has his god. I was very fond of Johnny's stuff; I thought it was great. We never put him in the science fiction or the grisly horror; it was usually the more straight horror. The real yecch stuff we gave to Ghastly [Graham Ingels]. Davis could do anything.

RH: Contrasted to Craig, I understand Davis was one of the fastest.





Gaines: Oh, yeah. Jeez, yes! We used to do cartoons of him with his art machine; just turn the crank and the art falls out at the other end. Very, very fast. He's working for *MAD* again now, and he doesn't do nearly enough. He can do about twenty pages a year, and that's all we can get from him. Orlando is over at National, and you know about Williamson, Frazetta, and friends.

RH: How about George Evans?

Gaines: Gee, I don't know. We sort of drift apart when we don't have a business connection, but he did a lot of great stuff. This book that Woody Gelman's doing . . . again, we tried to balance it, and we've got a couple of damn nice Evans stories in there.

RH: You're never going into comics again, are you?

Gaines: Oh, no. One of the contributing reasons I gave up the horror comics is that I wouldn't do them if I couldn't do them my way. I think a lot of the success of the horror comics is that they *were* horror comics more than it was that *we* did them. This is something hard to accept. Hugh Hefner put out a magazine called *Trump* which went to oblivion after two issues, and then he put out a magazine called *Show Business Illustrated* which only lasted a year or so. He put a lot of money in them, and they were flops. I'm sure he was very surprised in both cases, because he has been so very successful with *Playboy*. One gets to think he can do *anything*. But when you come to think of it, everything Hefner's been successful with is sex, and he's the number one sex success in the history of the world. That's his medium. And it's the same with me. I was very lucky with horror, and I was very, very lucky with *MAD*, so why should I knock my brains out? This book with Nostalgia Press is just for fun. I get next to no royalty on it; it's just to do it. Also, at the same time, we're doing a $10 *MAD* hardcover for this summer. I have high hopes for it; it's going to be something different. 256 pages; 64 pages of color plates including the original "Superduperman!," "Bat Boy and Rubin!," and "Woman Wonder!" in color. In addition to which we're running six of the Annual gimmicks [this book was published as *The Ridiculously Expensive MAD*, World, 1969].

RH: I understand you ran a poll to determine the average age of your readers, and you were surprised to find out it was as low as it was.

Gaines: Well, that was for *MAD*, not EC. And we were disappointed at the time, since we thought we were hitting an older crowd, and we always aimed higher than we thought our readers were. But I think our readers are smarter than we expected, so it's a lucky thing. We found the mean readership in that poll to be around fourteen, but you have to understand that first of all, that poll was around ten years ago. It could be outdated now. And secondly, that's the mean readership, and it goes in both directions. Everybody knows that we have readers in the colleges and we have 'em ten years old. What the ten-year-old gets out of *MAD*, I don't know.

RH: One important question I wanted to put to you: do you think it's possible to change the mind of a kid with the offbeat stuff he reads in a comic book or *MAD* magazine? To clarify, do you think it's possible to assassinate the character of a tyke with the gruesome horror or tremendously sick humor, or do you think it's healthy to expose him to the wild, the extreme in life as well as the tame?

Gaines: I have always believed it's healthy. However, I'm no doctor, I'm no psychiatrist, and I'm no psychologist. Many psychologists who are quite respectable, un-Wertham-type psychologists take the opposite point of view. There must be a breaking point somewhere. Some say, if you read about violence you won't commit it, and I take that point of view. However, I'm prejudiced. You could make a case that *MAD* is corrupting; it depends how far you want to go. But I believe that a kid is active or passive, and the kid that sits home and reads is passive. The kid that is apt to do *anything* is not apt to sit home and read.

RH: Well, Mr. Gaines, thank you for sharing your thoughts with us. Now, just one other thing: how'd you like to turn over those twelve mint copies of every EC you're saving to me, so that I could set up breadlines and dish them out?

Gaines: [laughs and frowns simultaneously, runs out of room to catch his 5:30 car ride home]

The interview was conducted on the afternoon of Wednesday, April 2, 1969. Mr. Gaines was dressed in a blue two-pocket shirt and dark slacks, sitting behind a neat and spotless desk with a "No Smoking" sign placed squarely in the middle of it. During the interview he wheeled around in a coaster chair taking phone calls, reviewing current MAD *projects, and talking to me simultaneously, a madcap pace that he obviously enjoyed. His ready laugh, smooth informal manner, and engaging smile are the things about him that stand out in my mind. On the walls surrounding us were paintings by Al Feldstein (a science fiction landscape), Johnny Craig (the Vault Keeper), and Graham Ingels (a stoop-shouldered Old Witch standing in a spooky, unkempt graveyard; the lighting—soft, cold moonlight—and the gravestone markers tilting in all directions created a chaotic effect of horror and eerie evil I have not often felt). Outside Bill Gaines's office, the corridor linking to the other* MAD *offices is lined with* MAD *original covers by Mingo and Freas. In the waiting room outside the complex stands a full-scale cut-out of Alfred E. Neuman in a Bavarian lieder hosen outfit, grinning manely at all those who wait to go within the mad* MAD *world he is the doorman of. Also typical of the atmosphere within the sea of rooms* MAD *magazine is created in is a faucet which hangs suspended by three strings in Mr. Gaines's office. There it wavers about two feet below the ceiling, a constant stream of water pouring out of it as if magically supplied. To me that faucet drawing water seemingly from thin air typifies the steady stream of creative magic Bill Gaines, with the help of the geniuses he has drawn to him, has been pouring forth for the last twenty years—a constellation of marvelous minds who help him to make our world a little bit livelier, and a lot more enjoyable.*

—Rich Hauser, 1969

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A TALK WITH Adele KURTZMAN

This interview was conducted over the phone in the late afternoon of March 24, 1996. As you will see, Adele Kurtzman is an outgoing woman with a wicked sense of humor. She proved a delight to talk with and learn from. My sincere thanks to Mrs. Kurtzman for her time and insights.

Grant Geissman: How did you meet Harvey?

Adele Kurtzman: I met Harvey at—it was called Timely Comics then. I don't know what it became.

GG: Marvel.

Adele: Marvel, right, yeah. Martin Goodman was the head of it, and I worked with Stan Lee. I was just there temporarily because I was going to go off to college. I was a proofreader, and I saw Harvey's work and I thought it was very funny and unusual compared to the other stuff I was seeing. They were running a contest, people would send in letters for their favorite comic book or comic whatever. Harvey wasn't getting very many votes, and I thougbt his stuff was very funny, so I just put in lots of votes for his stuff. I lied. Let me just put it tbat way; I lied. I don't think it came to anything, I don't know wbat they were going to do with all that information, but I just put lots of cbeckmarks next to his stuff. And I said, I think I said it to Al Jaffee, I said, "There's the kind of guy I'd like to marry," and it came to pass. I went away to school and Harvey came up to visit me at school, and then we got married.

GG: Do you remember your very first impression of Harvey when you first saw him?

Adele: Very quiet, very laid back, you know. Very quiet. Not like some of the other guys who were always joking around. Al Jaffee was absolutely hilarious. I worked in a room with Al Jaffee and another guy, I can't remember the other guy's name, but Al Jaffee was very funny. And he still is.

GG: Annie Gaines told me tbat a lot of people say that *you're* actually the funny one in the family.

Adele: Well, perhaps in some ways, because I decided at some point that it just wasn't worth taking anything seriously. And everything *is* kind of funny. Well, Hitler isn't funny; some things are not funny. But otherwise, you know, what's the point? It's now or never.

GG: During the EC days were you and Harvey friendly socially with Bill Gaines and Nancy Siegel?

Adele: Yeah. We had our first house then and Bill used to come and drop in a lot. Then we spent a weekend; Bill took us to the Pennsylvania Dutch country. He was engaged to Nancy [Siegel] Gaines, his second wife, and I guess we were what you would call the chaperons, because Nancy



Adele and Harvey, circa early 1960s

and I shared a room and Bill and Harvey shared a room. That sounds like ancient history, doesn't it? It *is* ancient history.

GG: How about some of the other EC people? Did you socialize with Al Feldstein and . . .

Adele: Well, we did—not as much as with Al Jaffee. Who else was around? Well, Johnny Severin, Jack Davis. I know we have old movies of us all together. Picnics and things.

GG: I was going to ask you about those, because I think they showed those home movies at the 1972 EC Fan-Addict Convention.

Adele: A picnic by the river, yeah; Will Elder, Johnny Severin, who else was there?

GG: Maybe Wood?

Adele: No, I don't think Wally Wood was there. We used to see Wally Wood; we'd go there for dinner, he came here. Or our other house rather, our first house, because I've been here for 30 years. It was part of our social life, those people.

GG: Did you think of EC as sort of a family?

Adele: It was. Well, Bill made it that way. He was very paternal, you know, he thought about things like insurance and all that other stuff. Bill was very paternal, paternalistic, so it was a family because we did see a lot of each other socially. I think I had the first cbild, or did I? No, I think Al Jaffee may have. But Al and Harvey and Will Elder and Harry Chester all went to school together. The High School of Music and Art.

GG: Can I get some impressions about some of the guys? What would you say about Will Elder, for instance?

Adele: He was crazy. Absolutely crazy, but very funny. And very sweet and a very nice guy. I can't imagine him doing anything to anybody that was unkind. I think be may almost resent people telling those crazy stories about his antics. But it happened. You can get Al Jaffee to tell you; he really did some wild stuff in school.

GG: Do you remember some of his antics?

Adele: Well, I had a blind date with Will before I went out with Harvey, and we went to some Music and Art reunion thing and he just performed all night long, he just wouldn't stop. I can't remember anything specific, but if you saw those old movies, you saw him coming down a sand dune in a long black raincoat. I can't think of all the things he did, but he was very



funny.

GG: What about Wallace Wood?

Adele: Oh, he was difficult. He was very quiet, and very withdrawn, and I remember when he would call on the telephone he would say, "Hello," and I'd say, "Hello." And there'd be dead silence and I'd wait a few minutes and I'd say, "Yes?" And he'd say, "This is Wally Wood," and that went on for a while. So I guess the word is withdrawn. And sad. There was something sad about Wally. When you're younger you don't think about those things, it's only in retrospect that you're aware that something was going on. What it was I couldn't tell.

GG: What ahout Jack Davis?

Adele: Oh, Jack is great. I just spoke to Jack the other day. He's very funny. He and his wife and Harvey and I went to Europe together. His wife and I were not flying in those days; we didn't think the invention had heen perfected, so we took a hoat over, the two of us, and Jack and Harvey flew over, and we had a great time. It was one of the nicest vacation trips I've ever had. I don't know if you know wbo René Goscinny is . . .

GG: Yeah, the French artist.

Adele: He took us all over Paris. It was wonderful. And then Harvey had a friend on *Stars and Stripes* in Germany and Jack drove us. It was nice. Jack is great.

GG: What year was that trip, would you say?

Adele: I think it was in the mid-60s. Around '65, perhaps. Because I think we moved to this house after that.

GG: What can you tell me about John Severin?

Adele: I don't really remembher John too well. His sister was very nice; Marie's very nice. Marie Severin, I knew her. She was very pleasant. I haven't spoken to her in years, but I like Marie. And I liked John too.

GG: I heard that he was viciously anti-communist during the EC days.

Adele: Yes, yes. And probahly all the "anti's" that go along with it.

GG: Did you know Johnny Craig well, for instance?

Adele: Not too well, hut when Harvey died we had a long conversation. He was very sweet; he and his wife, Toni.

GG: And what ahout Graham Ingels?

Adele: I know we all went out to dinner once. Willy and I have a funny picture of Graham and his wife.

GG: The rumor has it that he had a bit of a drinking problem.

Adele: I wouldn't he surprised. You know, when I think hack and when I look at that picture, you can tell. You can tell. As I say, when you're young you're just not aware of it. Of course, maybe everyhody was drinking, hut not to the extent that he was.

GG: Harvey's on record as disliking the EC horror comics.

Adele: Yes. I remembher him saying that he said to Al Feldstein, "How would you feel," you know, that old cliché, "would you want your daughter, would you want your children to read this stuff, or see this stuff?" And he said, "Well, probably not, hut other people's children can." You know, but maybe that's true for a lot of things. We want integrated schools, but not for our kids—all that sort of stuff. But he hated it, he really did. When it got to a cer-



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tain point I think he refused to do it, he wouldn't do it.

GG: How did you feel about them?

Adele: I agreed with him. And having children, I worried. Of course, now we're so used to it, the stuff that comes out, and I'm seeing it from a different perspective, hut I certainly respected his wishes. I knew just how he felt, and I agreed with it. But now, of course, it seems like nothing.

GG: It's tame compared to what's out there now.

Adele: Very tame. Of course, it was new, and I think if you don't want to work on something, you don't do it. But mayhe they're right. If this is a free country, you can print whatever you want, but I think as young parents I would have wanted to protect my children from it.

GG: It seems like it's an endless dehate because this same kind of censorship talk is going on right now in Washington.

Adele: Of course, the Internet stuff. It's a very amhivalent feeling. I feel both ways ahout it. It's like, if you don't want to read it, don't read it. But then, I don't know. I don't know the effect it has on kids. I don't know if anyhody has ever proven [that it had a harmful effect]. What was the name of that doctor?

GG: Wertham?

Adele: Wertham, yes. He was crazy the other way. I really thought he was way out of line, and coupled with the [Senate] Subcommittee, I think things went downhill after that.

GG: Well, they came in with a comics code and pretty much the whole husiness went upside down.

Adele: Yeah, yeah, yeah.

GG: Did you read Harvey's comics at the time?

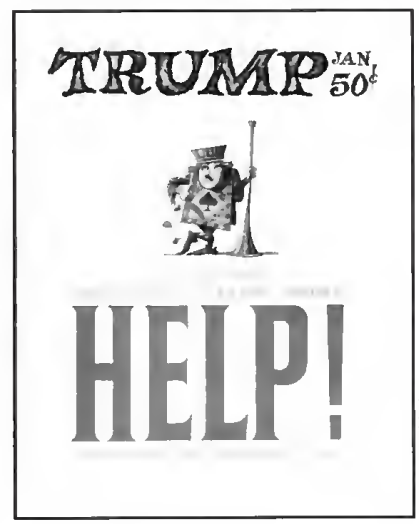
Adele: Yes. I thought *Potshot Pete* and *Hey Look!* were very funny. That's what I said to Jaffee, "This is different. This is different stuff. This is funny."

GG: Do you have a favorite story of Harvey's?

Adele: Something he's done? I don't have an EC one; I'd have to sort of think ahout that. I just remembher a [*Little Annie Fanny*] *Playboy* story that I thought was really funny.

GG: What one?

Adele: The Miss America contest. And you know how, then, each one had a talent. They played the flute or they did cartwheels, and the heroine—I guess it was Little Annie Fanny's friend—came out on stage with a folding bed and, you know, that was her talent. At that time when the Miss America contest was such a big thing, it struck me very funny. Then one I remember is the one in *Trump* about the dog and the sherpas. All tbe stuff is running together in my mind, but I thought *Trump* was the greatest. I thought that was ahsolutely hilarious. And then the war comics. I remember Harvey going to interview a cousin of mine who'd been at Iwo Jima hecause he insisted everything bad to he researched. I used to say, "Why do you bave to do that? All you have to do is read the papers," and he said, "No, I bave to talk to the people." And I don't know if you saw this, do you know ahout the Pete Hamill book, *The Drinking Life?* He's a New York reporter, a very good writer; a columnist. He's written a couple of hooks, hut this last one was *The Drinking Life*, and be talks about his life; growing up Irish in



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Brooklyn. There's a couple of pages devoted to when he saw the work of Harvey Kurtzman, the war comics. He was impressed, and it's funny because I didn't know anything about this and one of my daughters had bought the book because she liked Pete Hamill, and she said, "My God, he's talking about my father," which was kind of nice. If you want to hear what other people say [about Harvey], that would be a good thing to look up.

GG: In an interview ona time with John Benson, Harvey admitted that early on he was somewhat ashamed of being a comic book artist.

Adele: Yeah, well, when I worked for Timely, I sat in a room when I first started. There were a lot of people in that room; Frank Giacoia and tbe ink person and the artists, and they all talked about being painters. You know, going out and doing great works of art. And I think most comic book artists may have felt that way at that time, because comics were the bottom of the barrel. It seems that way to me. I was never a reader of comic books. I think as Harvey got mora into doing the research for the war comics he began to feel okay about it, because those really were good—those told a good story. Or a true story. That was Pete Hamill's feeling. He said, for the first time somebody told it like it was. You know, like it really was.

GG: They didn't glorify war the way all the other war comics did.

Adele: No, I mean, he talked to people, men wbo bad been there, and it was very depressing and very real. Very real.

GG: Do you recall Harvey being especially



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excited, or like something was in the air, when he was starting up the *MAD* comic book?

Adele: Yes. I mean, tbere's great controversy—who's idea was it?

GG: Depending on whose camp you're in there's a different varsion.

Adele: Yeah, but I remember being [there with] Al Feldstein and Bill Gaines. I remember what I said. We had our little apartment near Columbia University and I guess I was pregnant—it seems like I've been pregnant for 40 years—I bave children ranging in age from 44 to 24, so it's a long span, but I remember that comics weren't doing well, and Harvey said, "Let's do something funny. Tbat's what comics are, let's do something funny." Al and Bill were there, and that to me seems to be the beginning. And I can remember Harvey trying to think of a name. And you know, we went through a whole bunch of names, and came up with the word *MAD*. It used to bother me, but it's really not important. A couple of years ago, Denis Kitchen was going through the attic, and he found this very old, first draft of Harvey's cover for *MAD*. You know, just barely holding together. We bad it framed. It's in the San Francisco Cartoon Art Museum. They have an exhibit [of Kurtzman's work] and they've got it now. My oldest daughtar and I went. My youngest daughter couldn't; sbe lives in Los Angeles. I like San Francisco. People keep telling me how expensive it is, so I've decided not to live there. I keep thinking of someplace else to live. My third cbild is married to a man who casts TV things like *Seinfeld* and stuff. They live near Griffith Park, in that area [Los Angeles]. And the other daughter, my youngest child, lives I tbink right in the middle of L.A., I don't know what it's called, Hollywood or whatever.

GG: Yeah. Everything is about 20 minutes away from anything else—if there's no traffic.

Adele: I haven't lived there, but I've been there a number of times, and I love it. I love the craziness, and the going to a restaurant watching this old man in brown overalls with a cellular phone. He talked through his whole meal. I tbink that stuff is great. I guess if you're not involved in the business then it's okay. You ought to try and go if the exhibit's still on. It was fun to see, and I hadn't remembered a lot of the stuff Harvey did. It was very impressive. It was sad becausa you forget. You go on with your life. We went on witb our lives day by day and ba just kept turning the stuff out, some of which he hated, and some of which he was very proud of.

GG: Gaines threw a Christmas party every year for the EC staff. What do you remamber about these parties?

Adele: Well, they were fun. He always gave us nice gifts. Harvey's point of view was tbat be would prefer being recognized, and he would prefer that the people he worked with be recognized for their work as opposed to being handed gifts. You know, that's what your mom or dad would do, I suppose. Bill gave us a movie camera and a projector one Christmas, and it was nice, but Harvey's point of view was, "We should be paid." Well, I think that's a complaint for artists all the time. That's why he left *MAD*.

GG: Denis Kitchen told me an anecdote that you bad told him about one of the Christmas parties and I guess *MAD* was doing particularly well at the time. Do you remember this story at all?

Adele: No, you'll have to jog my memory.

GG: I guess Bill and Al ran up to Harvey and gave him a big hug and said something like, "Harvey, you saved us."

Adele: Oh, that was Bill's engagement party. Bill was getting engaged to Nancy, I think it was at the Plaza. Al Feldstein was a little tipsy, and he came up to Harvey and said, "You saved us," because *MAD* was doing well. It was embarrassing, but it bappened. I was tbere, and I don't know if the Davises were standing with us or not, but I was thera, and Jack would never admit to hearing any of this, but I was there and Harvey said, "Oh gosh," you know, didn't say much. But it's true. It happened.

GG: I would imagine that was right after they turned *MAD* into a magazine, wouldn't you think?

Adele: Yeah, it was doing well. Harvey told Bill that either it was going to go slick or he was going to leave because he bad gotten an offer from *Pogeont*, I think, Harold Hayes. So Bill went into a magazine format.

GG: What do you remember ahout Hugh



Hefner coming on the scene?

Adele: Well, I think Hugh Hefner was a fan of *MAD*. During this time, we had a son who was autistic, and who really made family life very difficult. I was preoccupied with that. Because of Harvey, lots of people streamed through our house, mostly Frencb cartoonists and a lot of the underground guys. They stayed with us. Crumb stayed with us, Terry Gilliam did. So I don't remember bow it happened, but Hefner would meet with Harvey and then things would fall apart. And then *Goodmon Beover* and *Annie Fonny* came along. *Goodman Beover* became *Little Annie Fanny*. Hefner was always very nice. He was always patient with Harvey, who kind of sat around with his head in his hands a lot. The day Elizabeth, that's my third child, was born, Hefner came to the hospital and told Harvey tbat *Trump* was no more, because it was a drain on *Ployboy*. I never liked that third child [laugbter]. A bad reminder. But Harvey said, "Don't worry." He and Will tried other magazines and then they went to *Little Annie Fonny*, but Hefner was very pleasant. I met bim a couple of times, and I thought, "God, I'm old, I'm beyond the pale." I never was a bunny. But he's very nice. He's a gent.

GG: It didn't bother you that Harvey was hanging around at the *Playboy* Mansion?

Adele: No, people made fun of Harvey. They said, "Mr. Square." You know, I can't imagine bim doing anything. He said it was really run pretty much like a—if there were wild parties, be wasn't aware of it. And I don't know whether it got wilder later, but he said, "I don't think they tolerated crazy behavior." Perhaps you had to be discreet. I don't know. Of course, I live in Fairyland Ultra, so what the heck do I know?

GG: Annie Gaines also related a funny story about Harvey flying over tbe Grand Canyon in . . .

Adele: Ob, in *Playboy*'s jet? That's a famous story. I think Michelle Urry [Harvey's longtime editor at *Playboy*] told that at the memorial service. Art Spiegelman did a memorial service in New York [in 1993]. All these people talking and there's a lot of bistory. Al Jaffee tells a story of bow be was working, everything was fine and Harvey calls him up and says "How'd you like to work for *MAD*? I've been doing this magazine; I'd like you to come." And Al said, "How much is it going to pay?" Harvey told him, and it was half of wbat be was making at the moment, but he said, "I'll follow Harvey anywhere." The next morning he called Harvey up and said, "Okay, I'm coming with you," and Harvey said, "Well, I just quit." [laughter] If you can get a hold of that tape, that's pretty informative. Art Spiegelman, Terry Gilliam, Al Jaffee, Will Elder, Michelle Urry. I'm trying to think of who else—Denis, of course. When you come to the part with me in it, it was a bad day. It was a bad hair day. So just ignore it.

GG: That's funny.

Adele: It wasn't the real me. The real me is really sort of Julia Roberts. But the Grand Canyon—evidently in those days, baving a phone on a plane was incredible, you know, it was a luxury. The very luxurious *Playbay* jet, and I'm up to my elbows in diapers, and Harvey calls and he says, "Guess where I am? I'm flying over the Grand Canyon and talking to you on the phone!" And I said, "So, Harvey, what do you want?," [laugbter] or something very cruel, because he was there and I was here. I said something mean and cutting. He was trying to impress me and I was not ready to be impressed.

GG: What do you remember about Harvey getting ready to leave *MAD*? It seems pretty clear that Hefner had his door wide open for Harvey to come and work for him after leaving *MAD*.

Adele: Yeah, yeah.

GG: So in that way, do you think Hefner planted the seeds of discontent in Harvey?

Adele: No, I think Harvey felt the artists were being underpaid. You know? I think he felt that they worked so hard, they really did. Tbey worked around the clock, and Harvey was a very demanding editor. He made people erase things ovar and over. I think you may get a better story if you talk to someone like Al Jaffee. He would have better memories than I of that. I don't really remember that Hefner planted seeds. I think tbe success of *MAD* was so unexpected, you know, the flood of letters and everything.

GG: Not to mention the flood of money.

Adele: And the money. But not to Harvey. Not to the artists, and Harvey wanted all of them to share in it. And not to be granted favors. The paternalistic thing bothered him a lot. But in a way, I think Bill had his reasons, and like everything else there are two sides to the story. At the time it just didn't seem fair, to Harvey certainly. And they left with him. The other guys left with him.

GG: Which I know frosted Gaines to no end.

Adele: Drove him crazy, yes. Very upset. He was traumatized. Because I think be liked Harvey and Harvey turned on him or disappointed him. You know, it was a family so to speak, and there was dissension in the family and that was very hurtful to Gaines. And I can understand it. Gaines had borrowed money from his mother to keep *MAD* going, and that hurt too. But then Gaines had advice from a man who I don't mind saying I find very nasty, Lyle–

GG: Stuart.

Adele: Stuart. Yes.

GG: What is it about Lyle Stuart you don't care for?

Adele: He's coarse and crude. And he was Bill's best friend. Is he still alive? Probably. I hope he doesn't know where I am.

GG: What's he going to do?

Adele: What can he do to me? I've lived a long and happy life.

GG: Did Harvey sue Bill over the Ballantine *MAD* paperbacks?

Adele: He tried, yeah. Well, Bill took Harvey's name off everything, which wasn't very nice. But he was probably angry. I think he sued—I don't know if he ever got anything. I don't remember. I think he may have gotten a nominal sum. They settled out of court. Harvey couldn't really afford a high-priced lawyer. And artists then, more so than now, had very few rights. Somebody sent me something from a law journal where a widow of a cartoonist with *Playboy* sued for her husband's originals and got them.

GG: Really?

Adele: Yeah. Hefner has a number of Harvey's *Annie Fanny*'s; I guess he wants them and that's all there is to it. You know, I remember a dry period after Harvey left *MAD*. I remember he borrowed a couple hundred bucks from my dad and Al [Jaffee]. And Al and Will [Elder] and Jack [Davis] and Arnold Roth all invested money and did *Humbug*.

GG: Bill and Harvey had pretty much buried the hatchet in later years, didn't they?

Adele: I think so. Yeah. Bill in his own way—he called once when he knew Harvey was ill and he asked me sometbing about Blue Cross, and I said, "We've scrapped Blue Cross, Bill, because I don't think we need it." Hefner was very generous as far as insurance went. Even after Harvey could no longer work, he kept Harvey on and insurance paid for all his medical bills. But Bill said, "You've got to have Blue Cross, I insist on it," and he did a lot of research, and he was thougbtful tbat way. He was very tboughtful. He went to a lot of trouble getting Blue Cross to reinstate Harvey on the insurance policy.

GG: That was a nice thing to do.

Adele: It was a nice gesture, yes. Arnold Roth and bis wife gave us a surprise birthday party, and Bill and Anne were there. We went to a couple of Christmas parties in Little Italy, you know, long past Harvey's tenure with *MAD*. When he was still well enough to do it.

GG: How long were you and Harvey married?

Adele: 45 years. It is a long time. They said it wouldn't last. We were married in '48, and he died in '93.

GG: Can you sum up in 25 words or less your life with Harvey?

Adele: Well, wben I think of the life that might bave been. I remember there was a doctor that wanted to marry me and my mother couldn't bear to tell him tbat I was already married. [laughter] She boped against hope, it's every mother's dream I suppose, for her daughter to marry a doctor. But it was a very exciting life. We met incredible people that came through the doors. It never would bave happened otherwise. He was very quiet, but people loved his advice. I got incredible mail after he died, from people who had never met him who told me what a great influance. You know, he influenced his cbildren very much. He was an incredible father; I couldn't have asked for a better husband or a better father. He was here all the time. I'm



Jeon ond Bill Elder, Grohom ond Gertrude Ingels, ond Adele ond Horvey Kurtzmon in June, 1953, unwinding ot Sammy's Bawery Fallies on the Bawery in New Yark. Sammy's Bowery Follies featured "songs of the Gay 90s" and was ance crawned "the place Uptowners came ta relox" by columnist Eorl Wilson.

going over 25 words, am I not?
GG: That was only a joke, 25 words.
Adele: Oh. Do I win the contest?
GG: Yeah, you're gonna win. Absolutely. You get the prize.
Adele: And my composition, my neatness? Neatness counts. But we've had two major homes, and I got letters from kids that had known Harvey, because he was the only man in the neighborhood who was home [during the day], and he took kids to the park and for ice cream and had a great effect. He did wonderful birthday parties. He did puppet shows with hand puppets behind a screen. He was unusual that way. And his children, I hope, realize—and I know they do—realize how lucky they were. It's sad for the youngest child, you know, she was really young when her father died, and he was ill for most of her teenage years, but nevertheless in her early years he provided a lot. So you have to think of the life as opposed to the death. The death was, I think, two diseases. It wasn't fair. Parkinson's would have been enough, but I'm glad he died before it really became horrendous. Before it became incapacitating. I just wish he could have just stopped. But then cancer was not fun. Although it wasn't all that painful. I found a diary he kept. He wrote things down, and then one day he just wrote the word "cancer." You know, when he was told. And we never talked about it again. I don't know whether I regret it or not. We just didn't. As a matter of fact, when we went for chemotherapy treatments, there were like two or three people getting them at the same time, and he had the place in an uproar. He was very funny in a very quiet, laid back way, and when we parted from the team of nurses, they said how great it was. And I got a great letter from his doctor, the man who was taking care of him. So he did have an influence, and on his family most of all, and on art—Jules Feiffer did a great tribute at the Metropolitan Museum of Art in New York saying—I think he said at the memorial service, "There are no more little Orson Welles running around." It was a very nice thing to say. I have to tell you that my sister had a wonderful husband too. He died just a year before Harvey, and we often say we really were two of the luckiest people in the world. We loved our husbands and we loved each other's husbands. It was great getting together; unfortunately, both men never got a chance to talk because as you can tell we run off at the mouth. When you lose somebody, it's better to have pleasant memories than if you've had a fight or if things have been disagreeable. I think you'd feel a lot guiltier than you do if things have gone well. He was a wonderful father, and the fact that we had an autistic son—I used to say "This is the end." In fact, he was at *Playboy* once and this child, I said I was going to kill him. I really felt that he had to die and my sister called Harvey in Chicago and he came back immediately. And without that strength, I couldn't have made it. He used to say, "Things'll be okay, you'll see. It'll get better." He was encouraging that way.
GG: I think that's a very beautiful story.
Adele: He came home right away and he said, "Look, we'll do what we have to do, but meanwhile I'm here." And well, he came home from Chicago with a huge case of the mumps like I've never seen before. It was incredible. Harvey was prone to every childhood disease—chicken pox, mumps—his mother took very good care of him so he never got the childhood diseases. But I remember him coming home from Chicago. I met him, and this huge face came off the plane. Poor Harvey. He got it bad. And he had hepatitis. He had a lot of strange diseases. Did you see the Crumb movie? Harvey with his long sideburns. You never met Harvey, did you?
GG: No, I never got a chance to meet Harvey. I've enjoyed his work for 30 years or something.
Adele: You really wanted to do this more about EC than about Harvey, so I'm trying to think of EC stories. It was a family. You know, the more I talk about it, it was. It was a family. Bill made no bones about dropping in whenever he felt like it, you know. He had a car and he drove up; we lived in the same town we live in now and he drove up. And it was never unwelcome. It was never unwelcome, because Bill was shy and awkward and I think he felt okay because there were no pressures with us. It was easy, it was easy. But that trip to Pennsylvania was funny. Not sharing rooms, you know. They call that now, you're the "beard." But it wasn't even that, we were the chaperons.
GG: Very puritanical.
Adele: We made everything kosher. That's what we did.

ELDER'S ANTICS

The best of the worst stories that I remember about Will was one he told me himself. He used to play with the other kids in these freight yards that were in his neighborhood and they happened to break into a refrigerator car full of fresh meat. Willy got this brilliant idea to get his playmates up to collecting clothes in the neighborhood. Well, those kids collected a bunch of clothes and they dressed the meat in the clothes and spread the combination of meat and clothes along the right-of-way for about a half a mile on the railroad tracks. Than Willy started shrieking at the top of his voice that Mikey had fallan down onto the railroad tracks. Naturally every woman for miles around who had a son named Mike went out of her mind, seeing this mess of clothes and meat along the tracks. Finally, the police came and collected all of this meat in baskets and took it away to the morgue. This was the kind of kid Willy was.



Willy and I went to school together and ba had a teacher by the name of Mr. Sayers. This teacher was one of these hyper-tense nervous guys with trembling fingers and all. One day Willy was absent from class and at the end of the day all of the kids went to these huge clothes closets with big sliding doors to get their coats. Sure enough when the kids opened the doors, there was Willy–*hanging on a coat hook!* His face had been whitened with chalk dust and Mr. Sayers nearly passed out thinking Willy had committed suicide!

One of Will's earliest memories as a kid was this time he had an old gramophone record player with a turntable and he set about cutting out paper figures of a man and a woman: a man chasing a woman with a bread knife! He put the figures on the edge of the turntable and they would go round and round. Then he'd project the figures onto the window shade and would see the woman go by and then the man with the bread knife would go by and all the while Willy would be yelling and screaming and everybody outside would see this madness.

One day Willy was coming home from a football game or something and he decided to rip up his clothes and to sprinkle ketchup over himself. At the time his mother was having a whole house full of company and all of a sudden there came a scratching at the door. When the door opened, in came Willy, and he really looked like he had been torn and bleeding! He carried the act so far that his mother actually called an ambulance and by this time Willy was too afraid to reveal the fact that nothing was wrong with him. When the ambulance came to take him away he still wouldn't explain the joke. Finally the doctor examined him and said, "There's nothing wrong with this guy!"

Willy used to have this trick where he'd set his finger on fire! He'd do it by dipping his finger into a jar of rubber cement and then he'd casually light it and walk around the studio with this big torch on the end of his finger. One day he did it and it burned so Willy began to shake his finger and these flaming torches shot to all parts of the room. The rubber cement flew like flaming globs of napalm and our whole studio was on fire.

The absolute worst Willy story came while he was in the Army. A friend and he had been eating goulash for dinner and they filled up a hot water bottle full of this goulash and his friend hid the bottle under his shirt and they went into the town. Well, they went into a local bar and started drinking. At the appropriate moment Willy's friend pushed up the goulash! But that's not the punch line! The punch line came when Willy began eating the goulash.

But he's not like that anymore. He now puts all of that craziness into his work.

–Harvey Kurtzman, *EC Lives!*, 1972

This piece originally appeared in the February 1954 issue of *Modern Publishing*. However, its contents came out, but it nonetheless [illegible] in the book as EC's publishing philosophy.

"We give up. For five years my editors and I have written five comic books a month. Now, we're written out. Bone dry. We need your help."

MADMAN GAINES Pleads for Plots

By William M. Gaines
Publisher, Entertaining Comics Group

We give up. For five years my editors and I have been writing an average of a comic book every six days; five a month, 60 a year. Each magazine contained four stories. That's 240 plots a year, 1,200 in five years.

Now we're written out. Bone dry. And we need your help.

Before you try to sell us, however, you'd better understand about the Entertaining Comics Group. At EC we like to think we know what we do and why we do it.

There's a tradition at EC that goes back to my father, M. C. Gaines. He started the comic book industry.

There weren't any comic magazines back in 1931 when he left his job as a school principal to sell comic book premiums to Wheatena, John Wanamaker, and Canada Dry Ginger Ale. Comic pamphlets were good premiums to give away. My father became convinced that not only did people want comics for free, but that they would pay for them in magazine form.

He persuaded Dell Publishing Company to publish the first commercial comic book, which he called *Fomous Funnies*. After two issues, Dell decided there wasn't any future in comic magazine publishing. They withdrew. Somehow, my father carried on. (Dell later changed its mind. Today they print and sell about 40 percent of all the comics on sale in this country.)

Fomous Funnies consisted of reprints of then current comic strips from the daily newspapers. Somebody else liked the idea and published two comic books of his own. For three years, there were three comic magazines on the newsstands. Then other publishers started coming into the business.

My father turned down a strip called *Supermon*. After other comic magazines had also turned it down, Pop got it placed in a book called *Action Comics*, which belonged to a partner of his, and a new era was born. The startling popularity of *Action Comics* showed that original stories could outsell reprints. And *Supermon* begat an army of super-dooper heroes invulnerable to the weaknesses of ordinary mortals.

Meanwhile, I was growing up. Comics? I hated 'em. Never touched the stuff. I wanted to be a chemistry teacher.

It was good news to me when Pop decided to quit the business. He sold out and retired. A few weeks later he was back in business. Or trying to be. It was the wrong time to make a come back. There was a war on. Paper was in short supply. So was press time. He couldn't get either except by paying two and three times their worth.

I was counting off the weeks until I'd be teaching chemistry in a rural high school when the news came that my father had been killed in a boating accident. Whether I liked it or not, I was a comic book publisher. I had on my hands a mess of titles competing with each other to lose the most money.

Close the business, said our accountant.

"No," my mother said firmly. "Your father loved that business. I want you to keep it going."

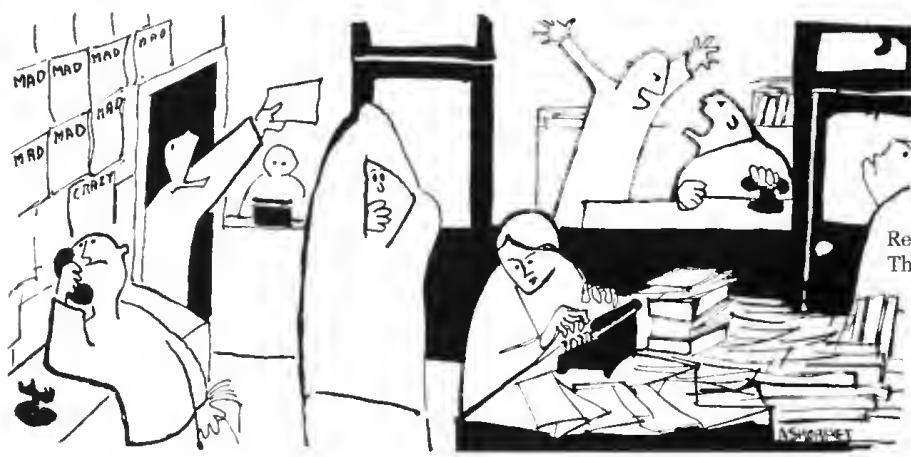
In the beginning, I bated tbe business so much that I visited the office only once a week to sign the payroll checks. But people at the office kept thrusting problems in my face. First thing I knew, I had to read our comics. Next thing I knew, I was in love with them. And I was staying up all night trying to figure a new twist to an old plot or a better way to illustrate introductory panels.

I don't think the comic magazine industry gave EC much of a chance to last. At that time, the comic racks were jammed. We knew that if the EC line was to survive and grow it would have to be different.

So, a few years ago, we began to publish horror comics. For one delightful year, we had the whole gruesome field to ourselves. Then, the racks grew top-heavy with imitators.

Last year we launched an item called *MAD*.

It was a bumor book. It was—sweet breath of fresh air—a comic comic. A funny. It lampooned comics, radio programs, classical poetry.



"Not a chance," the industry big brains assured each other over the French pastry tray at Hutton's Restaurant. The few who were still talking to me said: "Gaines, you've lost your marbles. *MAD* is adult. Adults

don't buy comic books."

So they were right. *MAD* No. 1 lost money. My editor, Harvey Kurtzman, looked at me mournfully. I looked at him mournfully.

MAD No. 2 lost money. *MAD* No. 3 lost money. *MAD* No. 4 lost money.

Kurtzman and I were not looking at each other at all when the sales reports began to come in on *MAD* No. 5. With a bang, we had done it!

Today, the print order on *MAD* is 750,000 and on its way to a million. The monthly is selling 86 percent. But in the comic book industry, the copy-cat brigade is always on the march. Already there are 11 imitations of *MAD* on the newsstand. We're publishing one ourselves; it's called *Ponic.*

From you we want nothing for *MAD.* We've got Kurtzman locked in a little room and every few hours someone shouts to him through the transom, "Get it up, Harvey! Get it up!" We need you for *Panic,* which needs plots.

We also want to buy plots for six other books in our line—*Hount of Feor, Tales from the Crypt, The Vault of Horror, Shock SuspenStories, Crime SuspenStories,* and *Weird Science-Fantasy.*

The EC approach in all these books is to offer better stories than can be found in other comics. At EC the copy itself—both caption and dialogue—has taken the number one position. This is a switch from the old days of comics when the art was most important and the story secondary.

We take our stories very seriously. They are true-to-life adult stories ending in a surprise. That's our formula. Take "Blood-Brothers" which was published in *Shock SuspenStories.* It's about Sid, who drives his best friend, Henry Williams, to suicide when he finds out Williams is part Negro. The surprise: after the tragedy has occurred, Sid learns that he too has Negro blood in him, from a blood transfusion that saved his life when he was a child.

If you want to write comic continuity for us, read a handful of EC comics (I'll send a sample EC book to any *Writer's Digest* reader who requests one), then sell us the synopsis first. As the writer, you're a kind of playwright. Each magazine's editor is its director. As publisher, I'm the producer.

Al Feldstein is the dean of horror comic editors and he's very much in the market for plots and scripts. He edits *Hount of Fear* and *Tales from the Crypt.* Feldstein also edits *Panic, Shock SuspenStories, Crime SuspenStories,* and *Weird Science-Fantasy.*

Johnny Craig is the editor of *The Voult of Horror.*

We want to see synopses. A synopsis should be half a page of typewritten matter giving us the general situation and the twist. We can take it from there. Here's a synopsis which sold to *Shock SuspenStories:*

Synopsis: A man is telling his story to a psychiatrist. He is a fighter who accidentally killed an opponent. The opponent's wife then called him an ugly twisted beast. The next morning he believes his hands have grown ape-like—that the woman has cursed him. The psychiatrist convinces him that he isn't turning into an ape . . . that it's all mental. Walking down the street he sees a mirror, looks into it, shoots himself. Turns out that the mirror was a trick one that makes a man look like a monkey.

We pay $25 each for as many acceptable synopses as you can turn in. If you want to take a crack at the script after selling us the plot, we pay $8 to $10 a page. We need 6, 7 and 8-pagers. This is no "on spec" deal. If we order, we accept. We figure that anyone who is able to sell us a synopsis and wants to try a script should be given the go-ahead on one. If it turns out badly, it's a mutual loss—but we won't get stuck twice.

You should know this about our horror books: we have no ghosts, devils, goblins or the like. We tolerate vampires and werewolves, if they follow tradition and behave the way respectable vampires and werewolves should.

We love walking corpse stories.

We'll accept an occasional zombie or mummy.

And we relish the *contes cruels* story.

On the other hand, *Shock SuspenStories* do not contain supernaturalism. We want shock endings to wind up plain, logical suspense stories.

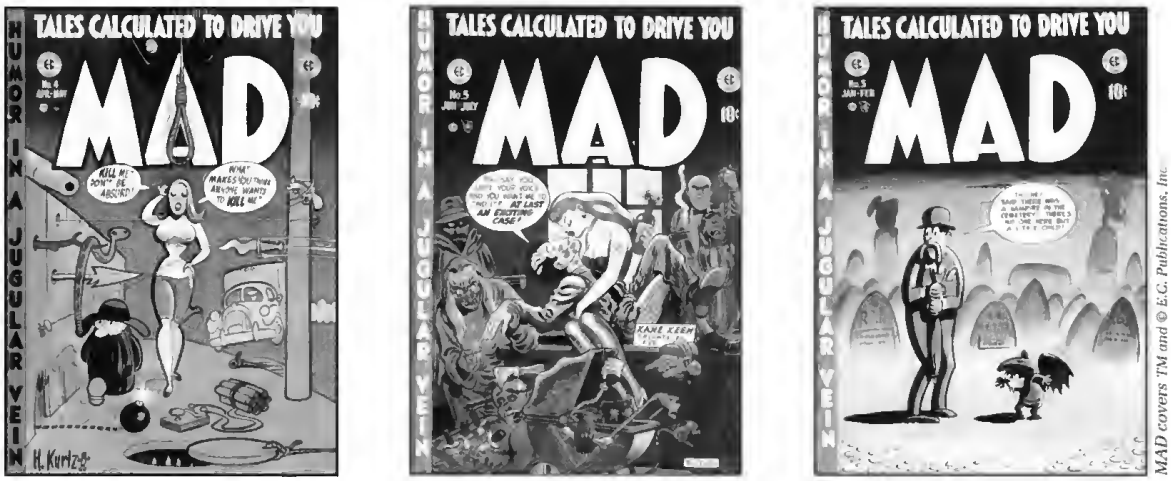
Crime SuspenStories contain no shock. These are logical stories in which the villain tries to get away with murder—and probably does. No cops and robbers stories.

Virtue doesn't always have to triumph.

All the books are looking for what we call "texts," or short-short stories. One is used in every magazine, running about a page and a half of double-spaced typewritten material. Subject matter should fit the book in question. The rate on texts is $12.50 each.

Our editors are easy fellows to get along with. Al Feldstein knows the problems of beginners. He started in comics at the age of 14, cleaning up pages and inking for other artists. Johnny Craig predates Feldstein in comics. He started at the age of 12, doing lettering work. He's one of EC's nicest people.

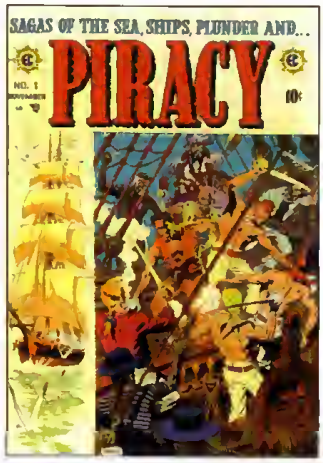
This is the first public announcement that Entertaining Comics, at 225 Lafayette St., New York 12, is looking for help from writers. I'll never go back to teaching chemistry, but I'd like, if possible, to let you start to worry about where the heavy hides the head he chops off the society gal.



Three* MAD *covers–sales pushing 1,000,000. *(Caption from original article)*

PIRACY

Note: *Piracy* is sometimes incorrectly referred to as a "New Direction" title. It did survive into the "New Direction" era, but as it actually began at the end of the "New Trend" it is considered a "New Trend" title.



#1, October — November 1954 — Cover: Wood

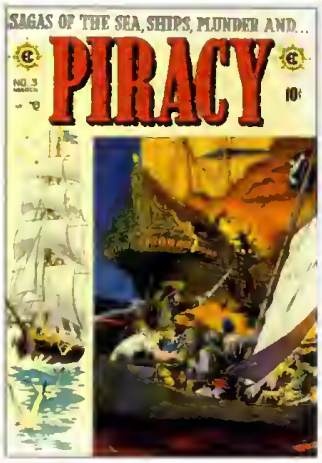
IC	SCUTTLEBUTT	message from the editors
7	*THE PRIVATEER*	Crandall
1	House ad: *Piracy* (EC staff as pirates)	Wood
8	THE MUTINEERS	Wood
6	HARPOONED	Williamson & Torres
1	THE CHALLENGE	text
1	House ad: *The Crypt of Terror* #1 (never published*)	Davis
7	SHANGHAIED	Davis

*See *Tales from the Crypt* #46



#2, December 1954 — January 1955 — Cover: Crandall

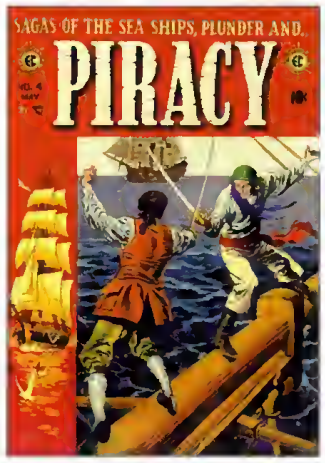
IC	House ad: *MAD* and *Panic* (King of clubs)	?
8	SEA FOOD	Crandall
6	KISMET	Davis
1	LOBLOLLY BOY	text
6	THE SHELL GAME	Williamson & Torres
1	House ad: *Piracy* (EC staff as pirates)	Wood
1	THE DIVE	text
6	A FITTING END (Wessler)	Wood



#3, February — March 1955 — Cover: Crandall

IC	House ad: *MAD* and *Panic* ("No, I said!")	Elder
7	BLACKBEARD	Crandall
1	SCUTTLEBUTT*	letters
6	U-BOAT (Wessler)	Krigstein
1	House ad: *Piracy* #2	Oda
1	THE BEAST	text
6	MOUSE TRAP	Evans
7	SLAVE SHIP (Wessler)	Ingels

*Contains letter from "Gerard Robbins" (see page 274).



#4, April — May 1955 — Cover: Crandall

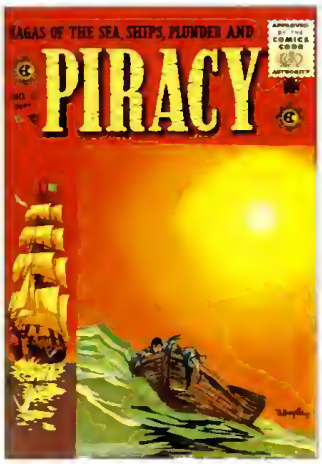
IC	SCUTTLEBUTT	letters
7	PIRATE MASTER	Crandall
1	THE KING'S BUCCANEER	text
6	BY THE BOOK (Wessler)	Evans
1	House ad: New Direction (*Valor, Aces High, Psychoanalysis*)	Wood, Evans, Kamen
6	THE SHEBA	Ingels
7	INHERITANCE	Krigstein



#5, June — July 1955 — Cover: Krigstein

IC	House ad: New Direction (*MD* #1, *Psychoanalysis* #2)	Oda
7	JEAN LAFITTE	Crandall
1	SCUTTLEBUTT	letters
6	RAG DOLL (Wessler)	Ingels
6	*SALVAGE** (Oleck)	Krigstein
1	House ad: New Direction ("new experiences")	Davis
1	BREAKERS ON THE SHORE	text
7	THE KEG	Evans

*An earlier version of this story appeared in *Adventures into Terror* #31 (Atlas), which was probably also written by Oleck.



#6, August — September 1955 — Cover: Krigstein

7	FIT FOR A KING	Crandall
1	SCUTTLEBUTT*	letters
6	THE SKIPPER (Wessler)	Evans
6	FUR CRAZY	Ingels
1	House ad: New Direction ("You'll meet all these...")	Davis
1	SAILOR FOR QUEEN BESS	text
7	*SOLITARY*	Davis

*Contains letter from E. Nelson Bridwell



#7, October — November 1955 — Cover: Evans

7	PARTNERS	Crandall
1	PROLOGUE	text
6	UP THE RIVER (Wessler)	Krigstein
6	JOHN'S REWARD	Ingels
1	SCUTTLEBUTT	letters
7	*TEMPTATION*	Evans

(The End)

Albert B. Feldstein, editor

Note: Jack Oleck is believed to have written many of the stories in *Piracy*, but a complete breakdown by story has proven impossible to reconstruct.

Piracy artists: Crandall, Davis, Evans, Ingels, Krigstein, Torres, Williamson, Wood.

Pre-Trend artists:

John Alton
Stan Ash
Lee J. Ames
Lee Bachelor
Olive Bailey
Ann Brewster
Don Cameron
Johnny Craig
Al Fago
Al Feldstein
Burt Frohman
Ruth & Burton Geller
Harley M. Griffiths
Walter S. Hara
Harry Harrison
S. Harrison (*Picture Stories* only)
S. M. Iger Associates
Graham Ingels
Jason Comic Art
Walter T. Johnson
Jack Kamen
Saul Kessler
Henry C. Kiefer
Howard Larsen
Mort Leav
Rolland Livingstone
Sheldon Moldoff
Ed Moore
Rudy Palais
Fred Peters
George Roussos
Kurt Schaffenberger
Eddie Schwartz
Allen Simon
John Sink
Ed Waldman
Ed Wheelan
Wallace Wood

New Trend artists:

Davy Berg
Sid Check
Gene Colan
Johnny Craig
Reed Crandall
Jack Davis
Bill Elder
Mac Elkin
Ric Estrada
George Evans
Al Feldstein
Frank Frazetta
Harry Harrison
Russ Heath
Graham Ingels
Jack Kamen
Roy Krenkel
Bernie Krigstein
Joe Kubert
Harvey Kurtzman
Howard Larsen
Jack Oleson
Joe Orlando
Fred Peters
George Roussos
John Severin
Angelo Torres
Alexander Toth
Al Williamson
Basil Wolverton
Wallace Wood

EC's 128-PAGE ANNUAL ANTHOLOGIES:

TALES OF TERROR

Al Feldstein on the EC onnuols: "The annuals were made up of 'full copy' returns stored in warehouses. When we had enough of them, I'd do a cover and we'd bind in four issues with a new cover. The selection was random, *so your* copy of *Toles of Terror* #1 might be different from *my* copy of *Toles of Terror* #1."



#1, 1951 Cover: Feldstein
IC: "Look for this Seal. . .," ACMP house ad text
Interior pages: (four EC comics, with covers removed)
IC: House ad: "New Trend" comics covers, text
BC: House ad: *Picture Stories from the Bible,* OT cover, text



#2, 1952 Cover: Feldstein
IC: House ad: *Voult* #23, *Hount* #11, *Crypt* #28 (Three GhouLunatics) Feldstein
Interior pages: (four EC comics, with covers removed)
IC: House ad: *Two-Fisted* #26, *Shock* #1, *WS* #11, *FC* #5, *Crime* #9, *WF* #11 covers, text
BC: House ad: *Picture Stories from the Bible,* OT cover, text



#3, 1953 Cover: Feldstein
IC: House ad: EC Science Fiction (GhouLunatics) Feldstein
Interior pages: (four EC comics, with covers removed)
IC: House ad: *MAD* #4 cover, Severin
BC: House ad: *Picture Stories from the Bible,* OT cover, text

(The End)

Titles used: *The Voult of Horror, The Crypt of Terror, Toles from the Crypt, The Hount of Feor, Crime SuspenStories, Shock SuspenStories, Weird Science, Weird Fantasy*

Selected EC "house ods":









WEIRD SCIENCE-FANTASY



#1, 1952 — Cover: Feldstein

IC: House ad: *MAD* #1 — Davis

Interior pages: (four EC comics, with covers removed)

IC: House ad: EC science fiction (GhouLunatics) — Feldstein

BC: House ad: *Picture Stories from the Bible,* OT — cover, text



#2, 1953 — Cover: Feldstein

IC: House ad: *MAD* ("Melvin?") — Elder

Interior pages: (four EC comics, with covers removed)

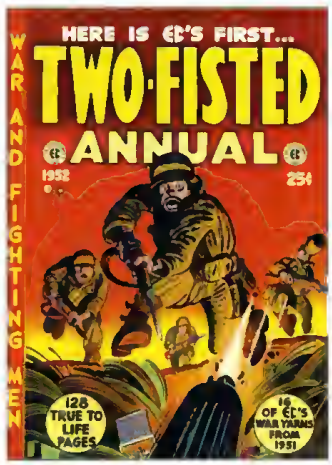
IC: House ad: EC science fiction (GhouLunatics) — Feldstein

BC: House ad: *Picture Stories from the Bible,* OT — cover, text

(The End)

Titles used: *Weird Science*, *Weird Fantasy*

TWO-FISTED TALES



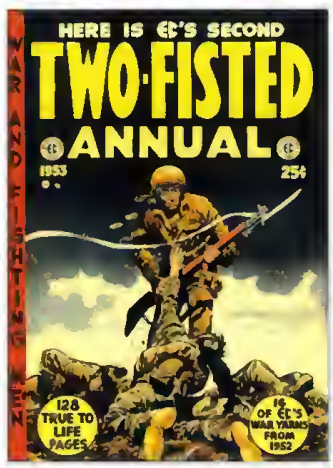
#1, 1952 — Cover: Kurtzman

IC: House ad: *MAD* #1 — Davis

Interior pages: (four EC comics, with covers removed)

IC: House ad: *Frontline Combat* #9, *Two-Fisted Tales* #30 — Severin, covers

BC: House ad: *Picture Stories from the Bible,* OT — cover, text



#2, 1953 — Cover: Davis

IC: House ad: *MAD* ("Melvin?") — Elder

Interior pages: (four EC comics, with covers removed)

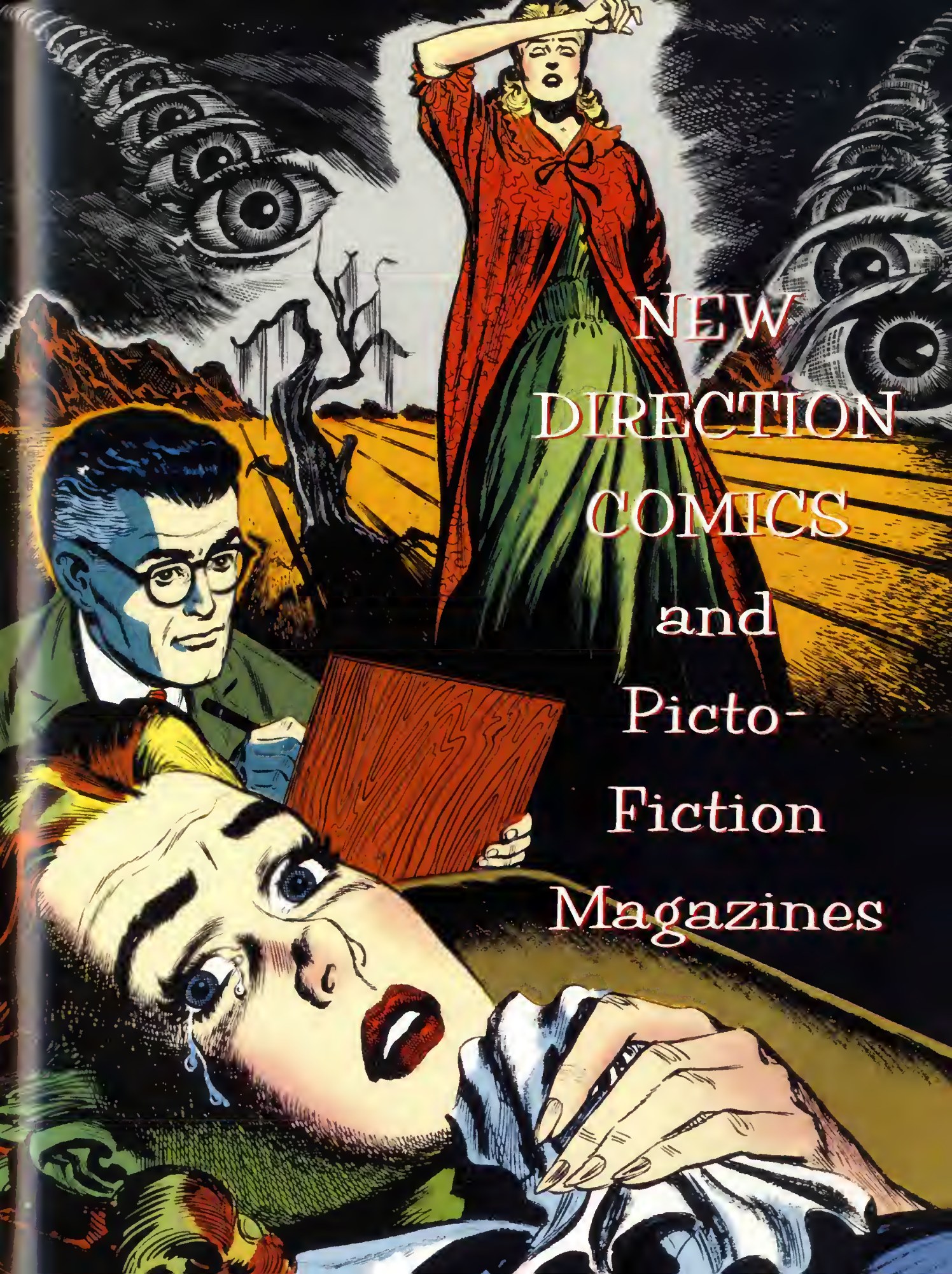
IC: House ad: *Frontline Combat* #14, *Two-Fisted Tales* #35 — Severin, covers

BC: House ad: *Picture Stories from the Bible,* OT — cover, text

(The End)

Titles used: *Two Fisted Tales*, *Frontline Combat*

Note: the EC annuals were a means of depleting the stock of back issues and were actually four EC comics with the covers removed, bound together in a new annual cover. Therefore, contents of each annual varied with the supply of back issues available.


NEW
DIRECTION
COMICS
and
Picto-
Fiction
Magazines



#1, March — April 1955 — Cover: Davis

IC	THE PUNCH BOWL	message from the editors
5	TOUGH COP (Wessler)	Crandall
1	THIRTY DOLLARS	text
7	THE DIAMOND PENDANT (Guy de Maupassant/Wessler adaptation)	Ingels
2	House ad: New Direction (*Valar, Aces High, Psychoanalysis*)	Wood, Evans, Kamen
6	THE DRESS	Evans
8	*MASTER RACE** (Gaines/Feldstein)	Krigstein

Note: this issue was originally printed by Charlton Bindery as a try-out; Charlton did such a poor job that Gaines ordered the run destroyed and had the issue re-printed by his regular printer. Copies of the first printing did get out; the *Impact* logo on this version is white, as opposed to the yellow found on the second printing.
*Expanded from six pages to eight at Krigstein's insistence. See also notes on *Crime SuspenStories* #26 for further comments on "Master Race."



#2, May — June 1955 — Cover: Davis

IC	House ad: New Direction (*MD* #1, *Psychaanalysis* #2)	Oda
8	MOTHER KNOWS BEST	Crandall
6	*DIVORCE* (Wessler)	Davis
6	THE SUIT* (Wessler)	Ingels
1	House ad: New Direction ("new experiences")	Davis
1	THE STAR	text
6	PAID IN FULL	Orlando
1	THE GOOD SAMARITAN	text

*Inspired by "Salesmanship" by Mary Ellen Chase.
Note: The "319 Stamps" paid ad at the back of this issue pictures a Moroccan stamp bearing the image of a nude woman. The woman's naked breasts have been whited out, something the Comics Code Authority must have called for. To illustrate the arbitrary nature of the code censors, this same ad ran concurrently in other EC comics, but this appearance was the only one to be altered.



#3, July — August 1955 — Cover: Davis

8	LIFE SENTENCE	Crandall
6	THE DEBT (Wessler)	Davis
6	TOTALLY BLIND (Binder)	Kamen
1	House ad: New Direction ("You'll meet all these...")	Davis
1	THE PUNCH BOWL*	letters
6	*THE GOOD FAIRY*	Ingels
1	APPOINTMENT CANCELLED	text

*Contains letters from Nelson Bridwell, Bill Mason (who would later do many annotations for the *EC Library*), and "Gerard Robbins" (see page 274).



#4, September — October 1955 — Cover: Davis

7	*THE LONELY ONE** (Oleck?)	Davis
1	THE PUNCH BOWL**	letters
6	FALL IN WINTER (Wessler)	Ingels
6	THE BITTER END	Crandall
1	House ad: New Direction ("You'll meet all these...")	Davis
1	LAST ACT	text
7	COUNTRY DOCTOR (Wessler)	Evans

*Inspired by "Dumbest Man in the Army" by Vern Snyder
**Contains letter from Philip Proctor (of the Firesign Theatre?)

#5, November — December 1955 — Cover: Davis

7 HEART INTEREST — Evans
1 ONE-ARMED WONDER — text
6 THE TRAVELERS (Wessler) — Orlando
6 THE GENERAL — Ingels
1 THE ENTERTAINMENT BOX — text
7 *SO MUCH MORE* — Krigstein

(The End)

Albert B. Feldstein, editor; Marie Severin, color editor



VALOR

#1, March — April 1955 — Cover: Wood

IC THE ROUND TABLE — message from the editors
7 THE ARENA (Wessler) — Williamson & Torres
1 THE GUARDIANS OF EMPIRE — text
6 STRATEGY — Krigstein
2 House ad: New Direction (*Extra!*, *Aces High*, *Psychoanalysis*) — Craig, Evans, Kamen
6 REVOLUTION (Wessler) — Ingels
7 *THE RETURN OF KING ARTHUR* — Wood



#2, May — June 1955 — Cover: Wood

IC House ad: New Direction (*MD* #1, *Psychoanalysis* #2) — Oda
7 *THE CHAMPION* — Williamson
1 NO SURVIVORS — text
6 POETIC JUSTICE (Wessler) — Krigstein
6 THE COLONEL'S SON (Wessler) — Ingels
1 House ad: New Direction ("new experiences") — Davis
1 A DAY OF BATTLE — text
7 THE KING'S SERVICE (Wessler) — Wood



#3, July — August 1955 — Cover: Orlando

7 THE CLOAK OF COMMAND — Williamson
1 THE ROUND TABLE — letters
7 *GENTLE AS A WHISPER* — Orlando
1 House ad: New Direction ("You'll meet all these...") — Davis
5 THE PYRAMID (Binder) — Krigstein
1 THE WANDERING MINSTREL — text
7 DEBT OF HONOR (Toomey) — Crandall





#4, September — October 1955 — Cover: Wood

7	*GRATITUDE*	Orlando
1	THE ALAMO	text
6	THE KNOW-NOTHING	Krigstein
6	THE TASTE OF FREEDOM	Ingels
1	THE ROUND TABLE	letters
7	A KNIGHT'S DREAM	Crandall



#5, November — December 1955 — Cover: Wood

7	DANGEROUS ANIMAL (Wessler)	Wood
1	THE ENTERTAINMENT BOX	text
6	IMPORTANT MAN	Ingels
6	*TREASURE FROM XANADU*	Krigstein
1	NAVY DIVER	text
7	DAY OF RECKONING	Williamson & Evans

(The End)

Albert B. Feldstein, editor; Marie Severin, color editor

ACES HIGH



#1, March — April 1955 — Cover: Evans

IC	PROP WASH	message from the editors
7	THE WAY IT WAS (Werstein)	Evans
1	THE STORK WITH TALONS	text
6	THE OUTSIDER	Wood
2	House ad: New Direction comics (*Valor, Extra!, Psychoanalysis*)	Wood, Craig, Kamen
6	THE MASCOT	Krigstein
7	*THE NEW C.O.* (Wessler)	Davis



#2, May — June 1955 — Cover: Evans

IC	House ad: New Direction comics (*MD* #1, *Psychoanalysis* #2)	covers, text
7	CHIVALRY! (Wessler)	Evans
1	THE ACE OF ACES	text
6	*REVENGE*	Krigstein
6	LOCKER 9 (Wessler)	Wood
1	House ad: New Direction comics ("new experiences")	Davis
1	LAUGHING WARRIOR	text
7	FOOTNOTE	Davis

#3, July — August 1955 — Cover: Evans

7 THE RULES (Oleck) — Evans
1 PROP WASH — letters
6 THE SPY — Krigstein
6 GREASEMONKEY — Wood
1 House ad: New Direction comics ("You'll meet all these...") — Davis
1 THE ACID TEST — text
7 THE CASE OF CHAMPAGNE (Wessler) — Davis



#4, September — October 1955 — Cover: Evans

7 THE GREEN KIDS (Oleck?) — Evans
1 PROP WASH — letters
6 THE GOOD LUCK PIECE (Wessler) — Krigstein
6 THE NOVICE AND THE ACE (Wessler) — Wood
1 THE LAST LAUGH — text
7 HOME AGAIN (Wessler) — Davis



#5, November — December 1955 — Cover: Evans

7 C'EST LA GUERRE! (Oleck?) — Evans
1 AIRMAN UNKNOWN — text
6 IRON MAN! — Davis
6 SPADS WERE TRUMP (Wessler) — Krigstein
1 THE ENTERTAINMENT BOX — text
7 *ORDEAL* — Wood

(The End)

Albert B. Feldstein, editor; Marie Severin, color editor



EXTRA!

#1, March — April 1955 — Cover: Craig*

IC Message from the editors (Craig) — text
8 DATELINE: CAYO ROMANO, CUBA! (Craig) — Craig/KM
6 CAMERA! (Dawkins) — Severin/SR
2 House ad: New Direction (*Valor, Aces High, Psychoanalysis*) — Wood, Evans, Kamen
6 HOLIDAY FOR MACDUFF (?) — Crandall/JM
1 THIRTY (Craig) — text
6 *DATELINE: KEY WEST!* (Craig) — Craig/KM

*Johnny Craig's comment on the *Extra!* #1 cover: "It is still one of my favorites and part of a presentation experiment that I thoroughly enjoyed doing. Unfortunately Bill thought the lack of vibrant color was a drawback, so the experiment lasted but three issues."





#2, May — June 1955 Cover: Craig

IC House ad: New Direction comics (*MD* #1, *Psychoanalysis* #2) text, covers
8 *DATELINE: OSLO* (Craig) Craig/KM
6 STROMBOLI! (Dawkins) Severin/SR
1 House ad: New Direction comics ("new experiences") Davis
1 RETURN ENGAGEMENT text
6 HONG KONG! (?) Crandall/GH
6 DATELINE: NEW YORK CITY (Craig) Craig/KM
1 THE CASE OF THE COLORFUL CAPER (Craig) text



#3, July — August 1955 Cover: Craig

8 DATELINE: ALGIERS* (Craig) Craig, text/KM
6 STEVE RAMPART (?) Severin/SR
6 GERI HAMILTON Crandall/GH
1 House ad: New Direction ("You'll meet all these...") Davis
1 COPY DESK** letters
6 DATELINE: PARIS (Craig) Craig/KM
1 *DOUBLE CROSS* text

*Note: this story is a forerunner to the later "Picto-Fiction" style
**Contains letters from E. Nelson Bridwell and Dan Adkins



#4, September — October 1955 Cover: Craig

8 DATELINE: NEW YORK CITY (Craig) Craig/KM
6 STEVE RAMPART (?) Severin/SR
6 GERI HAMILTON (Oleck?) Crandall/GH
1 COPY DESK* letters
1 FRONT PAGE STORY (Craig) text
6 *DATELINE: RIO PARA* (Craig) Craig/KM

*Contains letter from Bill Mason, who would later do many annotations for the *EC Library*.



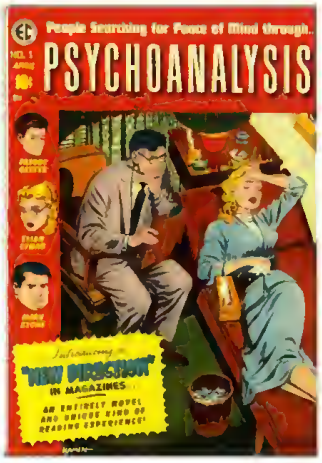
#5, November — December 1955 Cover: Craig

7 DATELINE: LONG ISLAND SOUND (Craig) Craig/KM
1 TWO TIMER (?) text
6 STEVE RAMPART (?) Severin/SR
6 GERI HAMILTON (?) Crandall/GH
1 THE ENTERTAINMENT BOX text
7 *DATELINE: GERMERSHEIM* (Craig) Craig/KM

Johnny Craig, editor; Marie Severin, color editor
Story lead abbreviations in *EXTRA!:*
GH: Geri Hamilton/JM: Jock MacDuff/KM: Keith Michaels/SR: Steve "Slick" Rampart

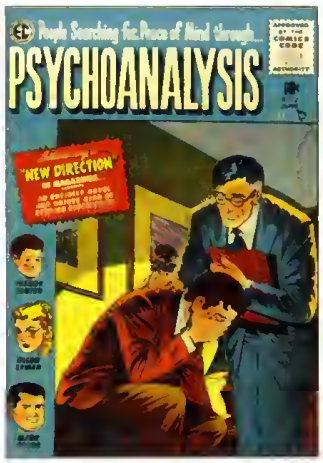
(The End)

PSYCHOANALYSIS



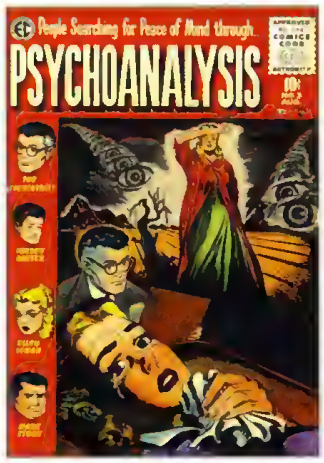
#1, March — April 1955 — Cover: Kamen

IC	ID BITS	message from the editors
7	FREDDY CARTER (Session 1) (Keyes)	Kamen
9	*ELLEN LYMAN (Session 1)* (Keyes)	Kamen
2	House ad: New Direction (*Impact, Valor, Aces High*)	Krigstein, Wood, Evans
1	THE MAN FROM VIENNA	text
9	MARK STONE (Session 1) (Bernstein)	Kamen



#2, May — June 1955 — Cover: Kamen

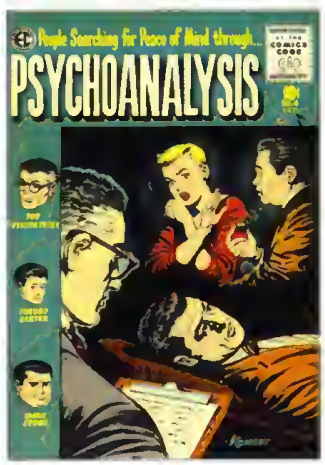
IC	ID BITS	message from the editors
7	*FREDDY CARTER (Session 2)* (Keyes)	Kamen
9	ELLEN LYMAN (Session 2) (Keyes)	Kamen
1	House ad: New Direction comics ("new experiences")	Davis
1	House ad: New Direction comics (*MD* #1, *Psychoanalysis* #2)	text, covers
1	YOUR DOODLES GIVE YOU AWAY	text
9	MARK STONE (Session 2) (Bernstein)	Kamen



#3, July — August 1955 — Cover: Kamen

9	FREDDY CARTER (Session 3) (Keyes)	Kamen
1	ID BITS*	letters
8	*ELLEN LYMAN (Session 3)* (Keyes)	Kamen
1	House ad: New Direction comics ("You'll meet all these...")	Davis
1	YOUR LIFE IS IN YOUR DREAMS	text
9	MARK STONE (Session 3) (Bernstein)	Kamen

*Contains letter from Nelson Bridwell



#4, September — October 1955 — Cover: Kamen

8	FREDDY CARTER (Session 4) (Keyes)	Kamen
9	MARK STONE (Session 4) (Bernstein)	Kamen
1	ID BITS	letters
1	A FIFTH DIMENSION?	text
9	*MARK STONE (Final Sessions)* (Bernstein)	Kamen

Albert B. Feldstein, editor; Marie Severin, color editor

(The End)

MD



#1, April — May 1955 — Cover: Craig

IC	THE NEEDLES	message from the editors
6	THE FIGHT FOR LIFE	Ingels
7	JANIE SOME DAY	Evans
1	THE PAIN KILLER	text
6	TO FILL THE BILL	Orlando
2	House ad: New Direction (*Valor, Aces High, Psychoanalysis*)	Wood, Evans, Kamen
7	*THE ANTIDOTE*	Crandall



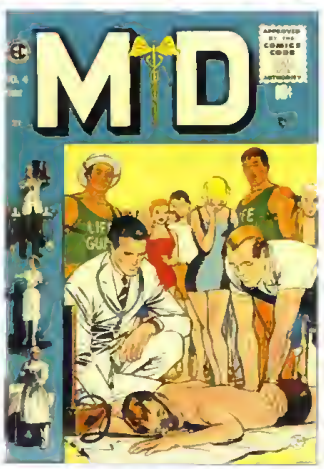
#2, June — July 1955 — Cover: Craig

IC	House ad: New Direction comics (*MD* #1, *Psychoanalysis* #2)	text, covers
7	THE BALANCE	Crandall
1	FEVER FIGHTER	text
6	DIFFERENT (Wessler)	Orlando
6	A CASE FOR THE BOOKS	Ingels
1	House ad: New Direction comics ("new experiences")	Davis
1	THE TRAILBLAZER	text
7	EVEN FOR A WHILE (Wessler)	Evans



#3, August — September 1955 — Cover: Craig

6	*WHEN YOU KNOW HOW*	Orlando
7	THE RIGHT CURE	Ingels
1	THE NEEDLES	letters
7	SHOCK TREATMENT	Evans
1	THE PIONEER	text
6	THE LESSON (Wessler)	Crandall
1	House ad: New Direction comics ("You'll meet all these...")	Davis



#4, October — November 1955 — Cover: Craig

7	SO THAT OTHERS MAY WALK (Wessler)	Crandall
1	DOCTOR WIZARD	text
6	NEW OUTLOOK	Orlando
6	POINT OF VIEW	Ingels
1	THE NEEDLES	letters
7	WORRIED SICK (Wessler)	Evans

#5, December 1955 — January 1956 — Cover: Craig

7	COMPLETE CURE	Crandall
1	"ARMY DOC"	text
6	CHILD'S PLAY	Orlando
6	*EMERGENCY*	Ingels
1	THE ENTERTAINMENT BOX	text
7	THE RIGHT DIAGNOSIS	Evans

Note: Jack Oleck is believed to have written many of the stories in *MD*, but a complete breakdown has proven impossible to reconstruct.

(The End)

Albert B. Feldstein, editor; Marie Severin, color editor
New Direction artists: Craig, Crandall, Davis, Evans, Ingels, Kamen, Krigstein, Orlando, Severin, Torres, Williamson, Wood.

The following issues were approved (censored) by the Comics Code Authority and bear the CCA seal of approval: *Piracy* #5-7, *Ponic* #9-12, *Incredible Science Fiction* #30-33, *Psychoonalysis* #2-4, and issues #2-5 of *Impoct*, *Valor*, *Aces High*, *Extro!*, and *MD*.











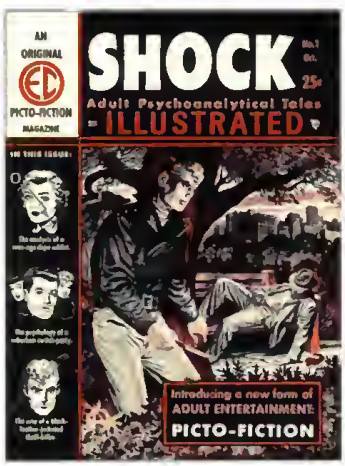
Selected New Direction splash pages

—THE PICTO-FICTION MAGAZINES—

SHOCK ILLUSTRATED

#1, September — October 1955 — Cover: Kamen

1	In this issue	contents
20	THE NEEDLE (Kris Daniels*)	Kamen
14	SWITCH PARTY (Robert Bernstein)	Kamen
20	THE JACKET (A.D. Locke*)	Kamen

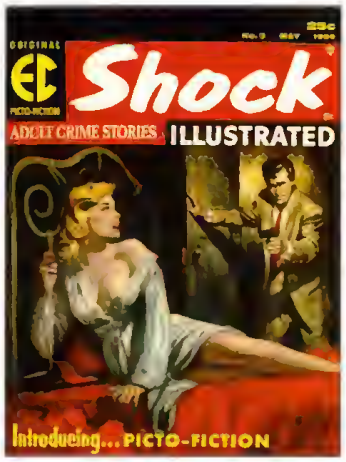


#2, Winter 1955 (February) — Cover: Nappi

1	In this issue	contents
18	THE LIPSTICK KILLER (A.D. Locke*)	Crandall
12	MY BROTHER'S KEEPER (Jack Oleck)	Evans
1	House ad: Picto-Fiction [*Crime* #1, *Confessions* #1, *Terror* #1]	covers, text
1	Letters to the editor*	letters
10	A QUESTION OF TIME (Al Feldstein) [*CSS* #13]	Williamson & Torres
12	DEAD RIGHT (Alfred E. Neuman†) [*TftC* #37]	Ingels

*Contains letter from Fred von Bernewitz





#3, Spring 1956 (May) (July) — Cover: Nappi

1	In this issue	contents
12	CURIOSITY KILLED (Al Feldstein) [*TftC* #36]	Crandall
10	THE DEMON (John Larner)	Ingels
1	House ad: Picto-Fiction [*Terror* #2, *Crime* #2, *Confessions* #2]	covers, text
1	Letters to the editor	letters
20	SIN DOLL (Kris Daniels*)	Kamen
10	ONE MAN'S MEAT (Jack Oleck)	Evans

Note: the entire 250,000 copy print order of *Shock Illustrated* #3 was run and then destroyed, as Gaines lacked the funds to have the issue bound. As a favor, the bindery hand bound one to two hundred (accounts vary) copies for the EC archives. These were given away at the EC offices, or sent to fans who had ordered the issue. Jerry De Fuccio remembers he and Gaines spending several successive Saturdays around 1957 or 1958 cleaning out the stockroom and literally throwing out all the remaining old EC stock, including *Shock Illustrated* #3.
*"Kris Daniels" and "A.D. Locke" are pseudonyms for Daniel Keyes

(The End)



CRIME ILLUSTRATED

#1, November — December 1955 — Cover: Orlando

1	In this issue	contents
12	FALL GUY FOR MURDER (Al Feldstein) [*CSS* #18]	Krigstein/Crandall*
10	THE SISTERS (Jack Oleck)	Orlando
10	FOOL'S GOLD (Richard Smith)	Ingels
10	FAREWELL TO ARMS (John Larner)	Crandall
12	MOTHER'S DAY (Alfred E. Neumant) [*CSS* #21]	Evans

*Note: this story was assigned to Krigstein, who began penciling. Halfway into the work, he asked to change the ending, and was refused. Krigstein abandoned the story in the pencil stage, and Crandall finished and inked it with the original ending intact.



#2, Spring 1956 (April) — Cover: Crandall

1	In this issue	contents
10	MOTIVE (Jack Oleck)	Crandall
10	FAIR TRADE (John Larner)	Ingels
12	CLEAN SWEEP (Maxwell Williams†)	Orlando
10	SCREENPLAY FOR MURDER (Al Feldstein) ["CUT!," *CSS* #9]	Davis
12	PIECES OF HATE (Alfred E. Neumant) [*CSS* #22]	Craig

(The End)



TERROR ILLUSTRATED

#1, November — December 1955 — Cover: Crandall

1	In this issue	contents
10	THE SUCKER** (Maxwell Williams†) [*HoF* #6]	Crandall
10	SURE-FIRE SCHEME** (John Larner)	Orlando
10	REST IN PEACE (Jack Oleck)	Evans
12	THE BASKET** (Al Feldstein) [*HoF* #7]	Ingels
12	THE GORILLA'S PAW** (Alfred E. Neumant) [*HoF* #9]	Craig

Note: "Rest in Peace" was inspired by Poe's "Fall of the House of Usher." An earlier version of this story appeared in *Black Magic* #28 (Prize), which was probably also written by Oleck.

#2, Spring 1956 (April) — Cover: Crandall

1	In this issue	contents
12	HORROR IN THE FREAK TENT (Al Feldstein) [*HoF* #5]	Crandall
10	REQUIEM (John Larner)	Ingels
10	MOTHER LOVE (Maxwell Williams†)	Sultan
10	HEAD MAN (Jack Oleck)	Davis
12	REFLECTION OF DEATH (Alfred E. Neuman†) [*TftC* #23]	Evans

**two-color work in these stories

(The End)



CONFESSIONS ILLUSTRATED

#1, January — February 1956 — Cover: Parke

1	In this issue	contents
12	I JOINED A TEEN-AGE GANG (Keyes)	Kamen
10	I CAN NEVER MARRY (Keyes)	Orlando
10	MY TRAGIC AFFAIR (Keyes)	Wood
10	I TOOK MY SISTER'S HUSBAND (Keyes)	Kamen
12	PASSION MADE ME A THIEF (Keyes)	Craig



#2, Spring 1956 (April) — Cover: Nappi

1	In this issue	contents
12	I SOLD MY BABY (Keyes)	Kamen
10	UNFAITHFUL WIFE (Keyes)	Crandall
10	THEY RAN ME OUT OF TOWN (Keyes)	Kamen
10	I DESTROYED MY MARRIAGE (Keyes)	Orlando
12	MAN-CRAZY (Keyes)	Craig

(The End)

Editor for all Picto-Fiction titles: Albert B. Feldstein

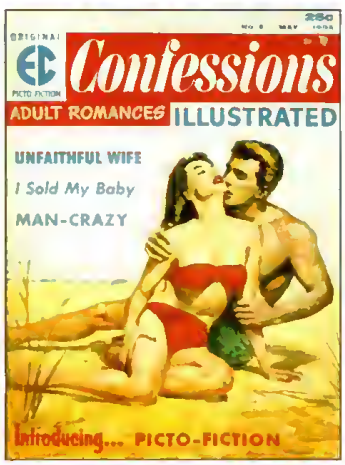
Picto-Fiction artists and writers:

Artists

Reed Crandall, Jack Davis, George Evans, Graham Ingels, Jack Kamen, Rudy Nappi, Joe Orlando, Bud Parke, Charles Sultan, Angelo Torres, Al Williamson, Wallace Wood

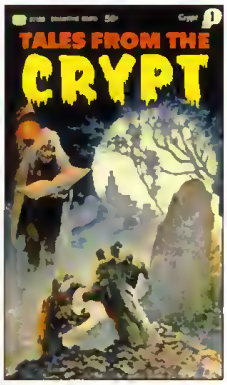
Writers

Robert Bernstein, Al Feldstein (†), Daniel Keyes (*), John Larner, Jack Oleck, Richard Smith



When Bill Gaines dropped all of his publications except *MAD*, he was left with an inventory of stories for four complete issues of the Picto-Fiction titles. Gaines had called all the artists and told them to finish up the last stories they were working on; the artists delivered—and were paid for—the work, but the stories were never published. (The exception was Frank Frazetta, who was working on a Picto-Fiction version of "Came the Dawn." Gaines told Frazetta that he could finish the job and he paid, or keep the art and not be paid, and Frank chose the latter.) One of these stories, "The Mother," (art by Jack Davis) was finally published in 1996 in Digby Diehl's *Tales from the Crypt* book (St. Martin's Press). Although "The Mother" was presented as "Bill Gaines's last gift from the Crypt," there are actually eighteen more stories in the vault that will likely see the light of day sooner or later. (The twentieth story—the one Frazetta had been working on—is less likely ever to appear, as it was left unfinished, and is not in fact owned by the Gaines estate.) Covers for the four books were completed and paid for as well, including the cover to *Crime Illustrated* #3 that was described by Ted White in *Hoohoh!* #4 (April–May 1956) as "one of the finest semi-abstract covers I have ever seen." Accounts vary as to the whereabouts of these covers. One account has it that Bill Gaines may have given away these four covers (along with some other paintings that used to hang in his office) to various associates around 1960, but they may be misfiled in the Gaines estate archives and could still turn up.





BALLANTINE BOOKS PAPERBACKS

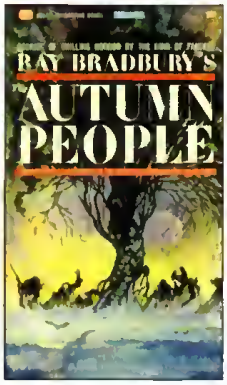
***Tales from the Crypt*, December 1964 (U2106, 50¢)**	cover: Frazetta
Let the Punishment Fit the Crime [*Vault af Harrar* #33]	Davis/CK
Dead Right! [*Tales from the Crypt* #37]	Davis/CK
The High Cost of Dying! [*Hount of Feor* #21]	Crandall/VK
Reflection Of Death! [*Tales from the Crypt* #23]	Feldstein/CK
Poetic Justice! [Haunt of Fear #12]	Ingels/OW
Whirlpool [*Voult of Horror* #32]	Craig/VK
Blind Alleys [*Tales from the Crypt* #46]	Evans/CK
. . . And All Through the House . . . [*Voult of Harror* #35]	Craig/VK



***Tales of the Incredible*, March 1965 (U2140, 50¢)**	cover: Frazetta
Spawn of Mars [*Weird Fontosy* #9]	Wood
Plucked! [*Weird Science* #17]	Wood
By George!! [*Weird Fantosy* #15]	Williamson
50 Girls 50 [*Weird Science* #20]	Williamson
Judgment Day! [*Weird Fontosy* #18]	Orlando
Chewed Out! [*Weird Science* #12]	Orlando
Child of Tomorrow! [*Weird Fantasy* #5]	Feldstein
The Precious Years [*Weird Science* #19]	Wood



***The Vault of Horror*, August 1965 (U2107, 50¢)**	cover: Frazetta
Star Light, Star Bright! [*Voult of Horror* #34]	Craig/VK
Last Respects! [*Tales fram the Crypt* #23]	Ingels/OW
The Trophy! [*Toles from the Crypt* #25]	Davis/CK
Curiosity Killed . . . [*Tales fram the Crypt* #36]	Evans/CK
The Basket! [*Hount of Feor* #7]	Davis/VK
Fed Up! [*Haunt of Feor* #13]	Craig/VK
Wish You Were Here [*Hount of Fear* #22]	Ingels/OW
The Craving Grave! [*Tales from the Crypt* #39]	Orlando/VK



***The Autumn People*, October 1965 (U2141, 50¢)**	cover: Frazetta
Foreword by Ray Bradbury	text
There Was An Old Woman! [*Toles from the Crypt* #34]	Ingels
The Screaming Woman! [*Crime SuspenStories* #15]	Kamen
Touch and Go! [*Crime SuspenStaries* #17]	Craig
The Small Assassin! [*Shock SuspenStories* #7]	Evans
The Handler [*Toles fram the Crypt* #36]	Ingels
The Lake [*Voult of Harror* #31]	Orlando
The Coffin! [*Haunt of Fear* #16]	Davis
Let's Play Poison! [*Voult of Horror* #29]	Davis
About the author	text



***Tomorrow Midnight*, June 1966 (U2142, 50¢)**	cover: Frazetta
Introduction by Ray Bradbury	text
Punishment Without Crime [*Weird Science* #21]	Kamen
I, Rocket [*Weird Fontosy* #20]	Williamson
King of the Grey Spaces! [*Weird Fantasy* #19]	Severin & Elder
The One Who Waits [*Weird Science* #19]	Williamson
The Long Years! [*Weird Science* #17]	Orlando
There Will Come Soft Rains . . . [*Weird Fontosy* #17]	Wood
Mars Is Heaven! [*Weird Science* #18]	Wood
Outcast of the Stars [*Weird Science* #22]	Orlando
About the author	text

Ballantine and Signet MAD paperbacks

Note: all contain reprints from *MAD* comics

***THE MAD READER*, Dec. 1954** — **Cover: Davis**
(Ballentine Books #93, 35¢)

Contents	text
A Vital Message by Roger Price	text
Superduperman!	Wood
Newspapers!	Devis
Do People Laugh at You for Reading Comic Books?	Davis
Starchie	Elder
Flesh Garden!	Wood
Beware of Imitations!	Devis
Dragged Net!	Elder
Bewere of Imitations!	Davis
What's My Shine!	Davis
Meet Miss Potgold	photo, Wolverton
Gasoline Valley!	Elder
Meet Miss Potgold	photo, Wolverton
Lone Stranger!	Davis
The Men Who Make *MAD*	text

***THE MAD READER*, later printing:**
(Ballentine Books #490K, 35¢)
Note: same as above, but due to McCarthy's death, "What's My Shine!" was replaced by:

Armstronger Tires	Elder
Face Upon the Floor!	Davis (w/ Wolverton)

***MAD STRIKES BACK!*, June 1955** — **Cover: Devis**
(Ballantine Books #106, 35¢)

Contents	text
A Straight Talk from Bob & Ray	text, Elder
Prince Violent!	Wood
Captain TVideo!	Davis
Puzzle Page!	Elder
Gopo Gossum!	Wood
Puzzle Page!	Elder
Ping Pong!	Elder
Puzzle Page!	Elder
Poopeye!	Elder
Smithson, John & Co. (cover, #21)	text
Terry and the Pirates!	Wood
Believe it or Doo't!	Wood
Cowboy!	Davis
Puzzle Page!	Elder
Manduck the Magician!	Elder
Puzzle Page!—answers	Elder
The Men Who Make *MAD*	text
Presenting *The MAD Reader*	text, cover

***INSIDE MAD*, Dec. 1955** — **Cover: cover collage**
(Ballantine Books #124, 35¢)

Contents	text
Backword by Stan Freberg	text
Mickey Rodent!	Elder
Canedien Specific (from "The Commercial Artist")	Elder
Slow Motion!	Davis
Howdy Dooit!	Elder
Puzzle Page!	Elder
Puntiac (from "The Commercial Artist")	Elder
Smilin' Melvin!	Wood
Rubber Bubbie (from "Comic Book Ads")	Elder
Mark Trade!	Davis
Puzzle Page!	Elder
Movie...Ads!	Wood
Katchandhammer Kids!	Elder
Beer Belongs (from "The Commercial Artist")	Elder
Bat Boy and Rubin!	Wood
Shermlock Shomes!	Elder
Puzzle Page!—answers	Elder
Backword by Stan Freberg	text, photo
House ad: *The MAD Reader/MAD Strikes Back!*	text, photo

***UTTERLY MAD*, Nov. 1956** — **Cover: Davis**
(Ballantine Books #178, 35¢)

Contents	text
Melvin of the Apes!	Severin
Book! Movie!	Davis
Robin Hood!	Severin
G.I. Shmoe!	Wood
Frank N. Stein!	Elder
Little Orphan Melvin!	Wood
The Raven	Elder
House ad: *MAD* paperbacks	text
Ad: *The Wild Reader**	text

*Note: cover and interior illos by Kelly Freas

***THE BROTHERS MAD*, Oct. 1958** — **cover: Elder**
(Ballantine Books #267, 35¢)

Contents	text
Black and Blue Hawks!	Wood
The Dave Garrowunway Show (*MAD* #26)	Davis
Nddds	Elder
How to Get Into the Army (*MAD* #25)	Price
Shermlock Shomes/The Hound of the Besketballs!	Elder
Fozless Fooznick/Crazyroot Cream-Oil	Elder
Sbadow!	Elder
Confidentially (*MAD* #26)	Elder
Alice in Wonderland!	Davis
Newspaper Columns	text
Watchbird	house
Women Wonder!	Elder
House ad: *MAD* paperbacks	text

Note: the December, 1963 revised edition contains the above, and adds:

Brunettie (from Newspaper Comics)	Elder
Melvin of the Apes!	Severin
Little Orphan Melvin (from Newspaper Comics)	Elder
Scenes... (The Woodsman)	Interlandi
Newspaper Comics Dept.	Elder

***THE BEDSIDE MAD*, April 1959** — **Cover: Freas**
(Signet Books #S1847, 35¢)

Outer Sanctum!	Elder
Lone Stranger Strikes Again!	Davis
Scenes We'd Like to See (The Surrounded Fort)	Davis
The Caine Mutiny!	Wood
Medical	Elder
Report from Abroad (Egyptian)	text
Hab! Noon!	Davis
Scenes... (Musketeer Failed to Get Girl)	Interlandi
Restaurant!	Elder
Casey at the Bat!	Davis
Robinson Crusoe!	Elder
Report from Abroad (Chinese)	text
Slow Motion!	Davis
Report from Abroad (DRAWROF)	text

***SON OF MAD*, Oct. 1959** — **Cover: Freas**
(Signet Books, #S1701, 35¢)

How to be Smart	Wood
Kane Keen!	Davis
My Secret	Jaffee
Plastic Sam!	Heath (w/ Elder)
Scenes (One Against Four)	Interlandi
Let's Go for a Ride	Davis
Miltie of the Mounties	Severin
Wreck of the Hesperus	Wood
Wild 1/2	Wood
Cartoon Digest	Elder
Ganefs!	Elder
Talk	Wood

The EC Horror Library

(Nostalgia Press, 1971, $19.95) — **cover: Faidstein**
Note: the title and contents pages have four pieces of Joe Orlando art done especially for this book.

An Appreciation by Larry Stark	text
Dark Pageantry–a Nostalgic Introduction by Robert Stewart	text
INDISPDSED	Evens
THE ASSASSIN	Evens
Biography – Al Feldstein	text, photo
CARRION DEATH	Crandall
'TAINT THE MEAT, IT'S THE HUMANITY	Davis
Biography–jack Davis	text, photo
CAME THE DAWN	Wood
PIPE DREAM	Krigstein
EC Staff Picture–"Thank You for Writing"	Severin
MIDNITE MESS	Orlando
HDRROR WE . . HDW's BAYDU?	ingels
Biography–Al Williamson	text, photo
SPACEBORNE	Williamson
Biography–Johnny Craig	text, photo
SWAMPED	Crandall
STROP! YDU'RE KiLLiNG ME	Elder
EC Fan-Addict Club ad ("Gadzooks!")	Davis
FOUL PLAY	Davis
MASTER RACE	Davis
Biography–Graham Ingels	text, photo
SHOE BUTTON EYES	Ingels
STARLIGHT–STARBRIGHT	Craig
ARE YOU A RED DUPE?	Davis
SAVED	Wiiitamson
KAMEN'S KALAMiTY	Kamen
A SPECIAL EDITORIAL–"This is an Appeal for Action!"	text
VENTRILOQUIST'S DUMMY	Ingels
A KiND OF JUSTICE	Crandall
Ad for *MAD* #1	Davis
SQUEEZE PLAY	Frazetta
THE CRAVING GRAVE	Orlando
AN EYE FOR AN EYE*	Torres



*previously unpublished; originally done for *Incredible Science Fiction* #33, but rejected by the Comics Code Authority as being too violent.

EC Portfolios



#1, 1971 — **Cover: embossed EC logo**

Title page	Ingels
Foreward (Russ Cochran)	text
Horror We? How's Bayou?	Ingels
My World	Wood
Tales from the Crypt #24 cover	Feldstein
Tauch and Go!	Craig
Food for Thaught	Williamson and Krenkel

#2, 1972 — **Cover: Frazetta (*WSF* #29)**

Title page	Ingels
Squeeze Play	Frazetta
Haunt of Fear #12 cover	Ingels
Air Burst!	Kurtzman
Let's Play Paisan!	Davis
Essay (Russ Cochran)	text
Haunt of Fear #25 cover	Ingels
Weird Fantasy #13 cover (1952)	Feldstein
The Flying Machine	Krigstein
Old Soldiers Never Die!	Wood
Haunt of Fear #21 cover	Ingels
The Flying Machine	Krigstein
Thunder Jet!	Toth

Back cover: Frazetta (*WSF* #29, alternate coloring)

#3, 1973 — **Cover: Williamson & Frazetta (*WF* #21)**

Title page	Ingels
Haunt of Fear #17 cover (color)	Ingels
...With All the Trappings!	Ingels
50 Girls 50	Williamson
Mars is Heaven!	Wood
Ace!	Severin
Spawn of Venus	Feldstein
Weird Science #6 cover	Feldstein
Essay (Russ Cochran)	text

Back cover: Davis (*Tales from the Crypt* #35, color)

#4, 1973 — **Wood (*Weird Fantasy* #9)**

Title page	Ingels
Haunt of Fear #14 cover (color)	Ingels
A Little Stranger!	Ingels
By George!!	Williamson
Man and Superman!	Kurtzman
Bellyful	Krigstein
Chatter–boxed!	Ingels
Haunt of Fear #18 cover (color)	Ingels
Essay (Russ Cochran)	text

Back cover: Feldstein (*Weird Fantasy* #15, color)

#5, 1974 — **Cover: Wood (*WSF* #27)**

Title page	Ingels
Weird Science–Fantasy #25 cover (color)	Williamson
A Sound of Thunder	Williamson & Torres
Came the Dawn!	Wood
Betsy!	Davis
The Arena	Williamson & Torres
A Grim Fairy Tale!	Ingels
Haunt of Fear #24 cover (color)	Ingels
Essay (Russ Cochran)	text

Back cover: Davis (*Two–Fisted Tales* #30, color)

#6, 1977 — **Cover: Wood (*WSF* #23)**

Title page	Ingels
Impact! #1 cover	Krigstein
Master Race	Krigstein
Weird Fantasy #16 cover	Feldstein
Two–Fisted Tales #25 cover	Kurtzman
Rubble!	Kurtzman
Tales from the Crypt #29 cover	Davis
Haunt of Fear #15 cover	Ingels
Shoe–Button Eyes!	Ingels
Haunt of Fear #22 cover	Ingels
Tatter Up!	Ingels
Haunt of Fear #27 cover	Ingels
Essay (Russ Cochran)	text

Back cover: Davis (*Tales from the Crypt* #31, color)

East Coast Comix



East Coast Comix (Ron Barlow and Bruce Hershenson) produced twelve reprints between 1973-1975 as "EC Classic Reprints." The books contained all the stories from the original issues, but for the most part substituted new letters pages and other editorial features. Special features are noted; for exact story breakdowns, refer to the listings for the original 1950s issues. The twelve titles are:

EC Classic Reprint #1: *The Crypt of Terror* #1
Note: this book was originally done as the first issue of EC's fourth horror title, *The Crypt of Terror*. These plans were dropped when Gaines was forced to cancel his horror and crime comics, and the material appeared as the final issue of *Toles from the Crypt*. Apart from house ads, this was the first publication of the cover as originally planned. Contains a whimsical "fairy tale" on the history of EC entitled "The Legend of EC."

EC Classic Reprint #2: *Weird Science* #15 (1952 edition)
Note: contains an updated Joe Orlando/"Artist of the Issue" biography

EC Classic Reprint #3: *Shock SuspenStories* #12

EC Classic Reprint #4: *Hount of Feor* #12
Note: contains an updated Johnny Craig/"Artist of the Issue" biography

EC Classic Reprint #5: *Weird Fontosy* #13
Note: contains an updated Al Feldstein/"Artist of the Issue" biography

EC Classic Reprint #6: *Crime SuspenStories* #25
Note: contains an updated George Evans/"Artist of the Issue" biography

EC Classic Reprint #7: *Voult of Horror* #26

EC Classic Reprint #8: *Shock SuspenStories* #6
Note: contains an updated Wallace Wood/"Artist of the Issue" biography

EC Classic Reprint #9: *Two-Fisted Toles* #34

EC Classic Reprint #10: *Haunt of Fear* #23
Note: the new letters page in the issue contains a letter from horror novelist Ramsey Campbell.

EC Classic Reprint #11: *Weird Science* #12 (1950 edition)
Note: also reprints the original text story, "Murder in the 21st Century!"

EC Classic Reprint #12: *Shock SuspenStories* #2
Note: also reprints the two original text stories, "Hiding Place" and "Time to Kill"

The Complete EC Library is a series of nostalgia volumes published by Russ Cochran that reprints in its entirety EC's New Trend and New Direction output, and selectively reprints its Pre-Trend output. See main title listings for art and story information, annotations and other special features for each title are noted here.



The Vault of Horror, five volumes: volume one notes and comments edited by John Benson and written by John Benson and Bill Spicer, volume two through five notes and comments edited by John Benson and written by John Benson and Bill Mason. Volume two has a 1980 photo of Johnny Craig.

Tales from the Crypt, five volumes: notes by Russ Cochran. Also includes the John Severin and Marie Severin "Thank You for Your Note!" flyers, and the "house ad" and original letter column for the never published *Crypt of Terror* #1 (published as the final issue of *Tales from the Crypt*).

The Haunt of Fear, five volumes: notes and comments edited by John Benson and written by John Benson, Bill Mason, and Bhob Stewart. Includes the three *Tales of Terror* annual covers (in color), and reproductions of the Three GhouLunatic photos.

Weird Science, four volumes: notes by Russ Cochran. Contains the Al Feldstein biography from *WF* #11, the Joe Orlando biography from *WF* #12, the Al Williamson biography from *CSS* #17, the Bill Gaines biography from *MAD* #5, and the two *Weird Science-Fantasy* annual covers in black and white.

Weird Science (second printing), four volumes: notes and comments by Bill Spicer, John Benson, Mark Evanier, and Doug Mayville. Contains the two *Weird Science-Fantasy* annual covers in color.

Weird Fantasy, four volumes: notes and comments by Bill Spicer, John Benson, Mark Evanier, and Doug Menville. Also contains a long excerpt from Frank Jacobs's *The MAD World of William M. Gaines*. Volumes one and two have 1980 photos of Bill Gaines. Reprints the two *Weird Science-Fantasy* annual covers, in color.

Weird Science-Fantasy/Incredible Science Fiction, two volumes: notes and comments edited by Bill Spicer and written by Bill Spicer, Bill Mason, and Bhob Stewart. The *WSF* volume contains the untouched Frank Frazetta cover to *Weird Science-Fantasy* #29. The *ISF* volume contains the Angelo Torres story "An Eye for an Eye," which was rejected by the Comics Code Authority.

Two-Fisted Tales, four volumes: volume one has notes and comments by John Benson and E. B. Boatner ("Harvey Kurtzman and the Dogs of War"). Volume two through four are annotated by John Benson. Volumes one and two have photos of Kurtzman taken by Boatner, and volume three has Kurtzman's thumbnail breakdown of "Grant!" from *TFT* #31.

Frontline Combat, three volumes: Harvey Kurtzman's remarks recorded by John Benson, commentary written by Bill Mason.

Crime SuspenStories, five volumes: notes and comments by Max Allan Collins.

Shock SuspenStories, three volumes: notes and comments by Bill Spicer, John Benson, Bhob Stewart, and Bill Mason. Volume three has an unused editorial originally intended for SSS #10.

MAD (two versions exist, a black and white and a color set), four volumes: Volume one has notes and comments edited by John Benson and written by John Benson, Bill Mason, and Bhob Stewart. Volumes two and three have notes and comments by John Benson, and volume four has notes and comments edited by John Benson and written by John Benson and Bhob Stewart. Also has the Bill Elder-illustrated article on *MAD* that appeared in the June, 1954 issue of *Pageant*, and the Roger Price, Bob & Ray, and Stan Freberg introductory notes from the Ballantine paperbacks *The MAD Reader*, *MAD Strikes Back*, and *Inside MAD*.

PANIC, two volumes: notes and comments edited by John Benson and written by John Benson, Bill Mason, and Bhob Stewart. Includes the unused penciled *PANIC* cover by Al Feldstein that was first printed in *Squa Tront* #8, and Marie Severin's caricatures of the EC staff done for the 1952 EC Christmas party.

Valor, one volume: notes and comments edited by Bhob Stewart and written by Roo Parker, John Benson, Nick Meglin ("Fleagles Redux"), and Steven Ringgenberg (Al Williamson interview). Meglin's article also contains vintage photos of the "Fleagle Gang."

MD, one volume: notes and comments edited by Bhob Stewart and written by Larry Stark ("225 Lafayette, We Are Here!"), John Benson, Bhob Stewart ("Wroten in the Wind"), and Al Dellinger ("By George!," a George Evans interview).

Impact, one volume: notes and comments edited by Bhob Stewart and written by Martin Jukovsky ("'Master Race' and the Holocaust"), John Benson ("John Benson on 'Master Race'" and "John Benson on *Impact*"), and Steven Ringgenberg ("Betting It Out," a Jack Davis interview with photos and a vintage self portrait). Also contains excerpts (related to "Master Race") from Benson and Stewart's interview with Bernard Krigstein.

Piracy, one volume: notes and comments edited by Bhob Stewart and written by George Evans ("History's Buried Treasures"), John Benson ("John Benson on *Piracy*"), Nick Meglin ("Fleagles Redux" continued, with photos), and Steven Ringgenberg ("Shifting Gears," an Angelo Torres interview).

Aces High, one volume: notes and comments edited by Bhob Stewart and written by George Evans ("Flying Birdcages and Flaming Onions"), Larry Stark ("An Open Letter to Al Feldstein"), John Benson, and John Garcia ("John Garcia Interviews George Evans").

Psychoanalysis, one volume: notes and comments edited by Bhob Stewart and written by Steven Ringgenberg ("Steve Ringgenberg Interviews Marie Severin").

Extra!, one volume: notes and comments edited by Max Allan Collins, and written by Max Allan Collins ("*Extra!*—An Overview" and general notes), Bill Pearson ("Detour Signs"), Roger Hill ("Inside the Vault/Roger Hill interviews Johnny Craig"), and John Benson ("John Benson Interviews Johnny Craig: August 16, 1980").

War Against Crime!, two volumes: notes and comments by Bill Spicer and Bill Mason. Volume two has newsstand photos taken from the July, 1948 issue of the trade publication *Newsdealer*, and a photo of Bill Gaines and ACMP executive director Henry Schultz, taken from *Newsdealer*'s July, 1949 issue. Also in volume two are two splash panels from *Dandy* comics #2 and #4.

Crime Patrol, two volumes: notes and comments edited by Bill Spicer and Bill Mason, and written by Bill Spicer, Steve Mitchell, and Bill Mason. Steve Mitchell's contribution is a piece (excerpted from *Comics Buyer's Guide*) on the history of the ACMP, an early "comics code" organization.

Modern Love, one volume: notes and comments written and edited by Bill Mason.

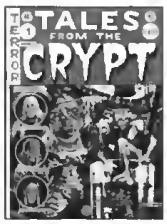
A Moon, a Girl...Romance/Saddle Romances, one volume: notes and comments written and edited by Bill Mason.

Saddle Justice, one volume: notes and comments written and edited by S.C. Ringgenberg and Bill Mason. Contains "Throw Yore Smokepole, Cowboy!/A brief history of *Saddle Justice*," and "Al Feldstein Interview" (with photos) by Steve Ringgenberg.

Gunfighter, two volumes: notes and comments written and edited by S.C. Ringgenberg. Continues the Al Feldstein interview (with photos) from the *Saddle Justice* volume, and contains "I Never Went a Day Without Work," an interview with Sheldon Moldoff, and "Riding the Owlboot Trail with EC's *Gunfighter*" (with art repros by John Severin and Frank Frazetta) by Steve Ringgenberg.

EC Classics

The Russ Cochren series of magazine-sized, color EC reprints entitled "EC Classics" ran twelve issues between August, 1985 and 1989. Printed oo high-quality paper stock, the book sold for $4.95 each. Most early issues reprinted randomly selected stories, but from #7 on specific issues were reprinted (two per issue), minus texts and original letter pages. Some issues had editorial notes about the series by Cochran, others had new letters of comment.



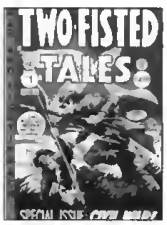
EC Classics #1: *Tales from the Crypt* #1, August 1985

8	LOWER BERTH! [*Crypt* #33]	cover: Devis [*Crypt* #33]
7	PEARLY TO DEAD [*Crypt* #40]	Davis
7	. . . ONLY SKIN DEEP! [*Crypt* #38]	Evans
6	STROP! YOU'RE KILLINC ME! [*Crypt* #37]	Crandall
8	'TAIN'T THE MEAT . . . IT'S THE HUMANITY! [*Crypt* #32]	Elder
7	HALF-BAKED! [*Crypt* #40]	Davis
7	THE THING IN THE CLADES! [*Crypt* #31]	Ingels
6	PRAIRIE SCHOONER [*Crypt* #40]	Williamson
		Krigstein
		Back cover: Davis [*Crypt* #40]

EC Classics #2: *Weird Science* #1, Sept. 1985

8	DOWN TO EARTH [*WS* #16, 1952]	cover: Wood [*WS* #16]
7	CHEWED OUT! [*WS* #12, 1951]	Wood
7	THE LONG YEARS! [*WS* #17, 1952]	Orlando
6	GIVEN THE HEIR! [*WS* #16, 1952]	Orlendo
8	PLUCKED! [*WS* #17, 1952]	Kemen
7	SPACE-BORNE! [*WS* #16, 1952]	Wood
7	BUM STEER! [*WS* #15, 1952]	Williemson
6	HE WALKED AMONG US [*WS* #13, 1952]	Orlando
		Wood
		Back cover: Wood [*WS* #17]



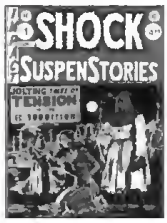


EC Classics #3: *Two-Fisted Tales* #1, Oct. 1985

8	ABE LINCOLN! [*FC* #9, 1952]	cover: Devis [*TFT* #35]
7	FIRST SHOT! [*FC* #9, 1952]	Davis
6	CHOOSE SIDES! [*FC* #9, 1952]	Elder
7	BULL RUN! [*FC* #9, 1952]	Wood
6	BLOCKADE! [*TFT* #31, 1952]	Severin
8	CAMPAICN! [*TFT* #31, 1952]	Wood
7	DONELSON! [*TFT* #31, 1952]	Severin & Elder
7	CRANT! [*TFT* #31, 1952]	Devis
		Severin
		Beck cover: Devis [*TFT* #31]

EC Classics #4: *Shock SuspenStories* #1, Dec. 1985

7	UNDER COVER! [*SS* #6, 1952]	cover: Wood [*SS* #6]
7	YELLOW! [*SS* #1, 1951]	Wood
7	GEE, DAD...IT'S A DAISY! [*SS* #2, 1952]	Devis
7	HALLOWEEN! [*SS* #2, 1952]	Wood
7	THE GUILTY! [*SS* #3, 1952]	Ingels
7	STUMPED! [*SS* #3, 1952]	Wood
7	SUGAR 'N SPICE 'N... [*SS* #6, 1952]	Davis
7	COLD CUTS! [*SS* #5, 1952]	Ingels
		Davis
		Back cover: Wood [*SS* #3]





EC Classics #5: *Weird Fontosy* #1, Dec. 1986

8	THE EXILE! [*WF* #14, 1952]	cover: Feldstein [*WF* #15, 1952]
7	MAD JOURNEY! [*WF* #14, 1952]	Wood
6	HE WHO WAITS! [*WF* #15, 1952]	Williamson
7	AHEAD OF THE GAME! [*WF* #17, 1952]	Kamen
8	REVULSION! [*WF* #15, 1952]	Elder
7	BY GEORGE! [*WF* #15, 1952]	Orlendo
6	WHAT HE SAW! [*WF* #16, 1952]	Williamson
7	THERE WILL COME SOFT RAINS! [*WF* #17, 1952]	Kemen
		Wood
		Beck cover: Feldstein [*WF* #16, 1952]

EC Classics #6: *Voult of Horror* #1, 1986

8	TILL DEATH... [*VOH* #28, 1952]	cover: Craig [*VOH* #28, 1952]
7	HOOK, LINE, AND STINKER! [*VOH* #26, 1952]	Craig
6	STRICTLY FROM HUNCER! [*VOH* #27, 1952]	Ingels
7	PEOPLE WHO LIVE IN BRASS HEARSES... [*VOH* #27, 1952]	Evans
8	TWO OF A KIND! [*VOH* #26, 1952]	Davis
7	A GRIM FAIRY TALE! [*VOH* #27, 1952]	Creig
6	FOR HOW THE BELL TOLLS! [*VOH* #28, 1952] ("Grim Feiry Tale")	Ingels
7	THE CHIPS ARE DOWN! [*VOH* #28, 1952]	Evans
		Davis
		Back cover: Craig [*VOH* #26, 1952]



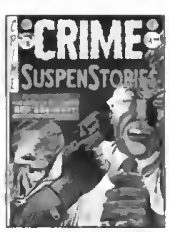


EC Classics #7: *Weird Science-Fontosy*, 1986

8	THE CHILDREN [*WSF* #23, 1954]	cover: Wood [*WSF* #23, 1954]
7	FISH STORY [*WSF* #23, 1954]	Wood
6	THE FLYINC MACHINE [*WSF* #23, 1954]	Williamson
7	FAIR TRADE [*WSF* #23, 1954]	Krigstein
8	. . . FOR POSTERITY [*WSF* #24, 1954]	Orlendo
7	THE TEACHER FROM MARS [*WSF* #24, 1954]	Wood
6	THE PIONEER [*WSF* #24, 1954]	Orlando
7	UPHEAVAL! [*WSF* #24, 1954]	Krigstein
		Williemson
		Back cover: Feldsteio [*WSF* #24, 1954]

EC Classics #8: *Crime SuspenStories*, 1986

8	TOUCH AND CO! [*CSS* #17, 1953]	cover: Creig [*CSS* #17, 1953]
7	ONE FOR THE MONEY . . . [*CSS* #17, 1953]	Craig
6	FIRED! [*CSS* #17, 1953]	Kemen
7	. . . TWO FOR THE SHOW! [*CSS* #17, 1953]	Williamson & Frezette
8	FALL CUY FOR MURDER [*CSS* #18, 1953]	Elder [with Kamen*)
7	JUICE FOR THE RECORD! [*CSS* #18, 1953]	Craig
6	FROZEN ASSETS! [*CSS* #18, 1953]	Elder
7	*FROM HERE TO INSANITY* [*CSS* #18, 1953]	Kamen
		Crandell
		Back cover: Craig [*CSS* #18, 1953]





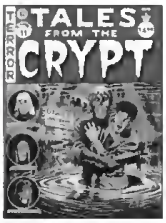
EC Classics #9: *Haunt of Fear*, 1987

8	*A LITTLE STRANGER!* [*HOF* #14, 1952]	cover: Ingels [*HOF* #14, 1952]
6	TAKE YOUR PICK! [*HOF* #14, 1952]	Ingals/OW
6	SHIP-SHAPE! [*HOF* #14, 1952]	Kamen/VK
7	THIS LITTLE PIGGY . . . [*HOF* #14, 1952]	Check/OW
8	CHATTER-BOXED! [*HOF* #15, 1952]	Davis/CK
7	ALL WASHED UP! [*HOF* #15, 1952]	Ingels/OW
6	MARRIAGE VOWS! [*HOF* #15, 1952] ["Grim Fairy Tale"]	Evans/VK
7	DEATH *OF SOME* SALESMEN! [*HOF* #15, 1952]	Kamen/OW
		Davis/CK
		Back cover: Ingels [*HOF* #15, 1952]

EC Classics #10: *PANIC*, 1987

8	MY GUN IS THE JURY! [*PANIC* #1, 1954]	cover: Feldstein [*PANIC* #1, 1954]
7	THIS IS *YOUR* STRIFE [*PANIC* #1, 1954]	Davis
6	LITTLE RED RIDING *HOOD* [*PANIC* #1, 1954] ("Grim Fairy Tale")	*O*rlando
7	THE NIGHT BEFORE CHRISTMAS [*PANIC* #1, 1954]	Kamen
8	AFRICAN SCREAM! [*PANIC* #2, 1954]	Elder
7	THE LADY *OR* THE TIGER? [*PANIC* #2, 1954]	Wood
6	BREAKFAST WITH THE FERSHLUGGINERS [*PANIC* #2, 1954]	Elder; one panel/Wolverton
7	COME BACK LITTLE STREET CAR! [*PANIC* #2, 1954]	Orlando
		Davis
		Back cover: Feldstein [*PANIC* #2, 1954]





EC Classics #11: *Tales from the Crypt*, 1988

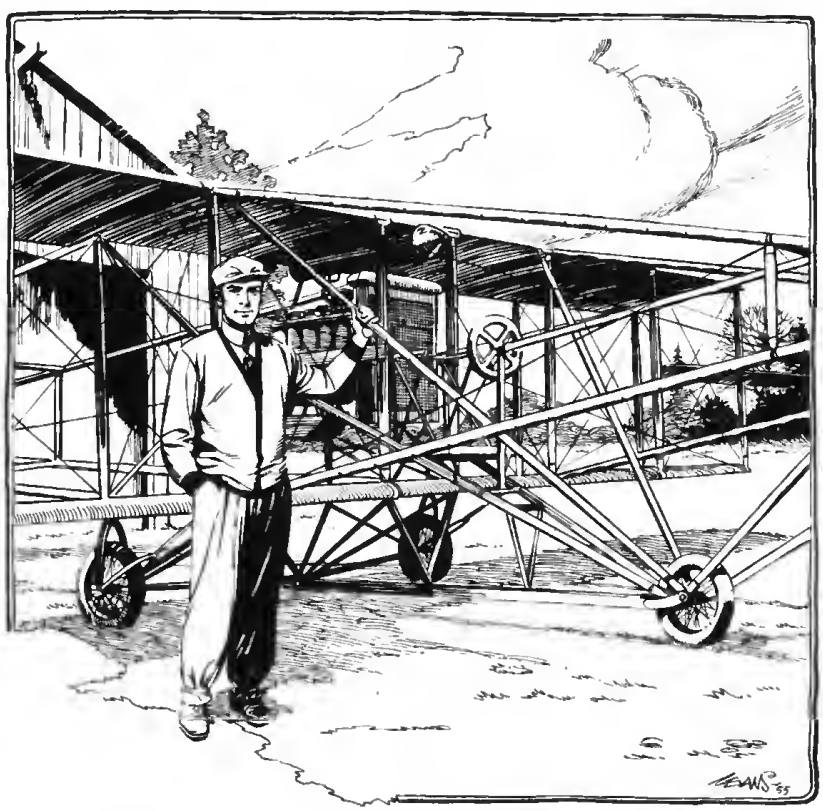
8	REFLECTION *OF* DEATH! [*TftC* #23, 1951]	cover: Feldstein [*TftC* #24, 1951]
7	LAST RESPECTS! [*TftC* #23, 1951]	Feldstein/CK
6	SEANCE! [*TftC* #23, 1951]	Ingels/OW
7	*VOODOO* DEATH! [*TftC* #23, 1951]	Davis/CK
8	BATS IN MY BELFRY! [*TftC* #24, 1951]	Craig/VK
7	THE LIVING DEATH! [*TftC* #24, 1951]	Davis/CK
6	MIDNIGHT SNACK! [*TftC* #24, 1951]	Ingels/OW
7	SCARED TO DEATH! [*TftC* #24, 1951]	Craig/VK
		Wood/CK
		Back cover: Feldstein [*TftC* #23, 1951]

EC Classics #12: *Weird Science*, 1989

8	THE LOATHSOME! [*WS* #20, 1953]	cover: Wood [*WS* #20, 1953]
7	SURPRISE PACKAGE [*WS* #20, 1953]	Wood
6	THE REFORMERS [*WS* #20, 1953]	Kamen
7	50 GIRLS 50 [*WS* #20, 1953]	*O*rlando
8	A NEW BEGINNING [*WS* #22, 1953]	Williamson
7	THE HEADHUNTERS [*WS* #22, 1953]	Williamson
6	MY WORLD [*WS* #22, 1953]	Evans
7	OUTCAST OF THE STARS [*WS* #22, 1953]	Wood
		*O*rlando
		Back cover: Wood [*WS* #22, 1953]



Note: For information and cover images on the Gladstone EC comics, Russ Cochran EC comics, Gemstone EC comics, and other more recent EC reprints and related items, see *Collectibly MAD* by Grant Geissman (Kitchen Sink Press, 1995).



George Evans illustration from "The Flying Swifts," Evans's 1955 proposal for a syndicated Sunday strip. "The Flying Swifts" was intended as "a story of people, with an aeronautical setting."

ELEGY by Larry Stark

**"LET US SIT UPON THE GROUND,
AND TELL SAD STORIES
OF THE DEATH OF KINGS."
–W. SHAXPY**

EC is gone. Nothing remains but a memory, and the tattered copies yellowing in the closets of collectors. For EC death was long and cruel in coming, and almost as undeserved as it was inevitable. The meteor of its genius was hot and brief, yet flashed with such a brilliance as to make forgetting difficult.

Rather soon after beginning high school, I found comic books had become slightly amusing diversions, though a little below the dignity of any honest interest. They merited an occasional orgy, but piles of perused magazines rated little but contempt. Then, about the middle of my senior year, Entertaining Comics first began to appear on the newsstands in their "New Trend" format, and my careful intellectualism had to undergo a modification.

So far as I could see, EC magazines were the only comics of any variety that I wanted to read a second time; they were the only comics I could read straight through, without my mind clogging with cliches and rebelling somewhere in the middle. That is, they were written well. Compared to competitors, EC's were Pulitzer Prize material, and compared with similar material in contemporary pulps–or even by the masters of writing–they displayed a care and craftsmanship that the field did not seem to deserve.

EC remained, in my opinion, the best-written comic magazine line ever published . . . and periodically topped itself with new plateaus of excellence. There were a number of "house plots" and cliches, more so toward the last of the period, but always some unexpected peak of originality would make the whole thing worth waiting for. At their best, EC was easily on a par with the best pulp fiction available. And, if specific individual stories were considered, many of them were a good deal better, both in originality of concept and completion of expression. Al Feldstein, Bill Gaines, Harvey Kurtzman and Johnny Craig gave their creations much more than they would seem worth. And they did it on phenomenal schedules. Feldstein was required to turn out better than a story a week [a story a day] for four years, together with conducting conferences with artists and doing lay-out work on most of the pages. Kurtzman had a less straining schedule, but justified it by doing a preliminary sketch of each panel, and cramming his magazines with so much research—his illustrations with actual photographs used as guides—that everyone admitted the accuracy of detail was unimpeachable.

It would also seem to be a general rule that every artist who joined EC on a permanent basis inevitably showed exceptional maturity and improvement of style. Wally Wood drew things into comic panels that no man would seem capable of. Joe Orlando ultimately turned out entire stories drawn so well and so distinctively that he rivaled even Wally. Jerry Dee [Jerry De Fuccio], researcher for Harvey's war magazines and writer of the one-page text fillers for them, remarked once that EC had work from every top artist in the business except Reed Crandall, and during the early days of the crash even he joined the staff. There was more good art in the pages of EC publications than in the entire output of the rest of the industry for the same period.

The secret of the triumph, I think, is that practi-

cally everyone felt free when working with EC, and that instead of satisfying an art editor or a collection of readers, everyone attempted to satisfy their own personal ideas of excellence.

In September of '52, I made a visit to the office. I stayed four hours and talked to practically everyone around. It seemed a joyous occasion on every hand, though there were hints of impending doom. Marie Severin described "day after day when nobody speaks to anyone" and "people screaming at one another." Feldstein and Gaines mentioned that the "Summer Slump" hadn't picked up yet. Feldstein lapsed a few times into an edgy pessimism over "knocking yourself out over what you think is great material, when you know damn well it isn't going to sell, and isn't selling."

But I was in no mood to notice the hints of impending doom. I gabbed for an hour with Marie about the artists, and for a couple of hours with Bill about the hows of writing, editing, and comic-art. I gloried in the special sign over Bill's desk: "God help us to write stories that will please Larry Stark" (made by Marie and stored in my closet even now). I sat in on a conference with George Evans about his art, and listened to Bill proof-read some finished pages aloud. I hung on after everyone left, while Bill emptied a drawer and showed me the posters and the cockeyed covers that were decorations at the previous office Christmas party. And when I left at six o'clock, my feet hardly touched the pavement.

It seemed that the Happy Times left the office with me that afternoon. Within the next month, Jerry reported that comic titles were folding at the rate of one and two a week; a few months later, that comic *companie*s were folding one and two a week. The "Summer Slump" had turned into a major economic crisis...and yet, EC plunged rather steadily through it all. Somehow their reputation for excellence must have acquired more lasting readers. During the early uneasiness, EC not only remained in business, they added titles to their list, and added artists to their staff.

But there were nasty corners. Jerry Dee wrote one war story and was allowed to write text fillers for all of the EC titles; then, perhaps because of the economic pinch, Bill gave the fillers to an outside writer. Jerry asked me to pan the new writer, hoping it would help him get the job back again. Though the new stuff was poor, it didn't help Jerry.

Johnny Severin, with a lot of general experience doing scripting for Prize, argued often and bitterly with Kurtzman over art, and probably over story content. Jerry preferred Johnny's ideas to Harvey's autocratic ideas on editorship.

Jerry mentioned once a situation that was ultimately to ruin the whole industry. "Those two iconoclasts in the other office have gone overboard on a story about baseball." Jerry thought the emphasis on gory detail was out of place. The story was "Foul Play!," one of Dr. Wertham's prime exhibits in the later comic investigations.

The truth was, Bill and Al were getting a little worn thin from the constant demand for stories; they had slipped into a rut of sadism and grue, a formula which seemed to sell comics much better than anything else. Their frazzled imaginations, plus the income-curve, which dipped steadily further down and ultimately nose-dived, together made writing an unpleasant chore, and "house plots" began to predominate the horror field. The only variation, then, was in the details of the stories, which were getting bloodier and bloodier. Never totally unimaginative, Feldstein fell back into doing ingeniously original descriptions of gruesome scenes, caring less and less for any objective or any personal standards of excellence. The whole industry was over-stocked with horror, most of it had to be raw and also cheap and even those who had once poured more art than blood into their writing could no longer think of artfully conceived stories. When the industry came under official scrutiny, they had no defense.

At the end, the happy crew I had known was pretty well broken up. Jerry ran himself ragged carting books out to Kurtzman's home from Brooklyn, so that Harvey might still work while recovering from yellow jaundice. He joined a couple of the artists who wrote their own stories for Harvey's magazines during that time, and then left the comic industry entirely. Severin, after *The New Two-Fisted Tale*s collapsed, had already left EC. That title itself was edited by a new man, after Harvey's brilliant war stories had failed to pay for themselves. Kurtzman was left with *MAD* alone.

In the other office, Bill Gaines stopped taking an active part in the plotting sessions and finally, for the last half-dozen issues, almost everything Feldstein edited was written by outsiders. Looking over old issues, it's almost possible to point out precisely where everyone stopped caring how good their work was. Almost everything seems the same, but the soul was missing.

I don't think I exaggerate when I say some of the best writing I've read has been found in EC comics. Aside from the tightrope-like assignment of writing such short, limited stories on such a schedule, EC stories always managed to acquire a distinctive flavor, a personal style, and a magnificently wide scope. If any popular writing deserves a claim as literature, this does also. They were, at their best, mature conceptions totally explored, and with a constant attitude toward realism and honesty mixed in with the short, sharp crackle of drama.

And, ultimately, I think it was EC's general excellence that killed it, on all levels. I was always one to argue that even a comic writer has a duty to write as best he is capable of writing, and by his own inner convictions of what constitutes proper art and excellence. However, I must admit that it seems unwise to sell Faulkner, Caldwell, and McCullers to seven-year-olds. Insofar as these writers had a duty to themselves to finish those kinds of stories with integrity, they also had a duty to choose the correct kind of story to tell. As things turned out, the best writer of sensationalism and perversion was also the worst writer, judged from a different framework.

Also, the general economic situation forced the excellence of EC to loop back and destroy itself. In order to be as good as they were, these people demanded appreciation. They simply didn't get it from the buyers of comics. Trash sold as well as EC; even better, because its creators weren't worth Kurtzman's or Feldstein's salaries. And, when the public stopped buying, they didn't cut back judiciously, but stopped buying all comics generally, denying these artists and writers the satisfaction of knowing their sweat and perfections was recognized and appreciated. Once the crash forced EC to recognize that they were regarded as just another comic publisher, all incentive to keep working and trying failed them. Al Feldstein's bitter comments, both in '52 and last December, were those of a man who felt acutely the lack of an appreciative audience.

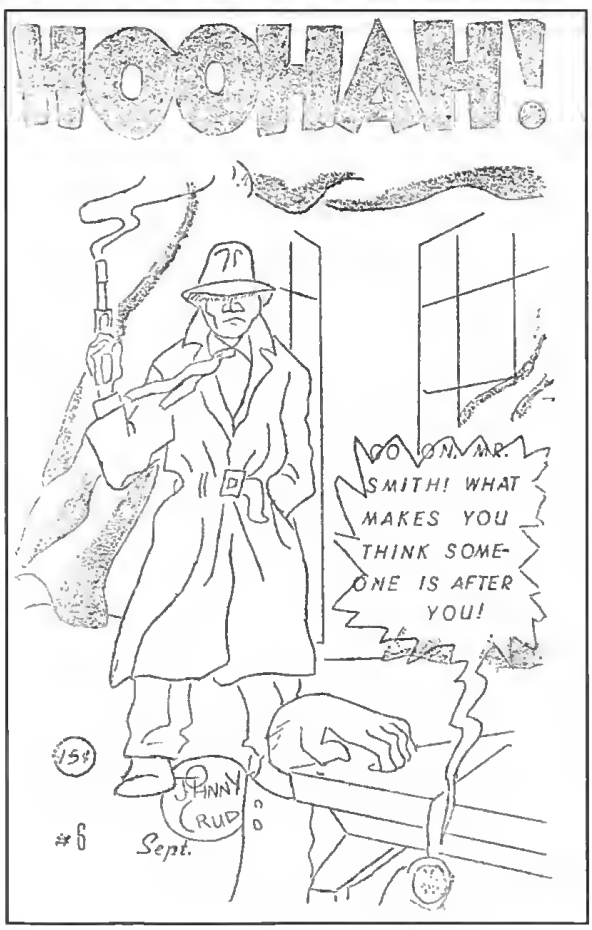
Finally, I think in the last stages of the degeneration, all of EC's staff felt it something of a blow to their pride to have to turn out their work on a grueling schedule, and without a thought to excellence. Once the glow of pride left the office, and the job became one of supplying a set number of pages a month, regardless of quality, I think most of those people felt some kind of shame at what they were creating.

I know rather little about the "New Direction" kick, or the "Picto-Fiction" idea, though I've been back to EC twice since that first visit. When I arrived the next time, even the number, size, and arrangement of offices had been changed, and practically everyone did their work somewhere other than at the EC offices. There was new personnel around, and those few familiar people either didn't sound the same, or didn't have time for any discussions. Now I'm not even sure there *is* an office any more. But I'm not sure I would enjoy revisiting all my friends; it might turn out too much like a wake.

Still, I've had a rare privilege. I was allowed to know EC intimately, at its prime. I've laughed at their private jokes, scolded at their failures, brooded at their errors, and soared in praise of all they accomplished with integrity and excellence. I've probably had more experience as a kind of critic than would ever be possible in so short a time. When I felt their interest failing, I felt embittered too. When the censors chopped their work to shreds for impossible reasons, I added my hate to their fires.

They are my friends, a crew of the best persons and personalties, the most enjoyable creators that I've been allowed to meet. I hope this final economic deathblow is not a complete end. I thrived in the reflection of their glory, and shared in their pride of accomplishment. They will not be easy to forget.

✒Larry Stark is a writer who, as a young man, carried on a heavy correspondence with the EC editors. The lengthy criticisms of each issue published were legendary during EC's heyday. *Elegy* was originally published in the EC fanzine *Hoohah!* #6 (September 1958) and appears here courtesy of publisher Ron Parker. Although with the benefit of more than forty years worth of hindsight a few minor inaccuracies (and a tendency to over-dramatize) can now be observed in the piece, it nonetheless remains a literary highlight from early EC fandom and provides a rare insight into the inner workings of EC, albeit through the eyes of a young fan.



-BIOGRAPHIES-



M.C. "Charlie" Gaines

The elder Gaines was born in New York in the late 1800s. He started as a schoolteacher, became a principal, then left schools for advertising, during which time he came up with the idea of premium books—reprints of daily or Sunday Comic strips in book form, given away with the purchase of a product. Harry Wildenberg of Eastern Color Printing (which had taken the earliest steps in the development of the comic book as we know it today) had the same idea, but it was Gaines who put it to the test. In 1934 he put "10-cent" stickers on a batch of these called *Famous Funnies*, and left them on some New York newsstands. The next day they were all sold out, and the comic book industry was born.

Dell Publishing Company jumped in with *The Funnies*, which also consisted of reprints. Gaines signed up with the "Skippy" strip people and put out the first book devoted to one single character. Major Malcolm Wheeler-Nicholson put out *New Fun* and then *New Adventure Comics*; it was Wheeler-Nicholson who was responsible for introducing the first original material in comic books.

Gaines became aligned with Dell, and together they presented *Populor Comics*. Wheeler-Nicholson sold out to Harry Donnenfeld, who then created *Detective Comics*. Gaines then joined the McClure Syndicate and was printing Donnenfeld's books. Donnenfeld wanted to bring out another book but wanted something really sensational as a draw. Gaines suggested an item he had turned down while with *Popular*, which instantly became the most popular name in comic books: *Supermon*. And with that, comic books became a *mojor* industry.

Gaines became allied with Donnenfeld (and what later became DC–National Comics) to create and publish more sensational comic characters. Gaines came up with *Wonder Woman*, *Green Lantern*, *The Flosh*, and many more, all published under his AA (All-American) banner. Then he began to see the possibilities of the mushrooming comic industry as an educational medium and created *Picture Stories from the Bible* for use in schools and churches. The first editions of this were published under the DC label, with later printings bearing the AA and EC seal.

In order to devote more time to this educational venture, Gaines sold out his AA line to DC and formed Educational Comics (EC) where he published further *Picture Stories* comics on the Bible and on science and history. To supplement these publications (written by leading educators in their fields), he created a line of comics in a lighter vein to appeal to younger children, including *Tiny Tot*, *Land of the Lost*, and *Animal Fobles*. Max Gaines was killed in a boating accident on Lake Placid on August 20, 1947.



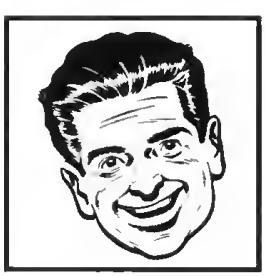
William M. "Bill" Gaines

The younger Gaines (born in the Bronx on March 1, 1922) began assisting his father at EC in 1946 as Science Editor and stockroom boy. Following his father's death, Bill took over the reins of the business and gradually began to make changes. As titles began to sluff off in circulation, he got on top of the trend by changing their formats to adventure and crime, later adding romance and western titles. When sales on these titles began to drag due to flooding of the market by competitors, a few horror stories were thrown in to test reaction (the New Trend actually began with stories in the final few issues of the Pre-Trend titles). Needless to say, the reception was very warm indeed, and Bill began making changes again.

From this point onward, nearly every change Bill instituted was in a direction never before tackled by comics, most of which were immediately imitated, copied, and sometimes even traced by other publishers. The success of Bill's various publications brought about changes in the entire industry. Under Bill's direction, EC created the first successful horror comics, the first pure science fiction comics, and a he-man adventure comic, all without any continuing main characters (apart from the Three GhouLunatics). Then, with the advent of the Korean conflict, the first war-adventure comic (helmed by Harvey Kurtzman), and crime- and shock-style comics. The most successful of his ventures, in the long run, was *MAD*, also edited by Kurtzman. *MAD* was not an immediate success, but when it took off it skyrocketed. No less than twelve imitations were on the stands a year later.

With the institution of the Comics Code Authority in 1955, a result of pressure against crime and horror comics, Bill was forced to scrap the entire line and start over. The new line (christened the "New Direction") of watered-down and censored war and adventure stories did not make the grade and he quickly attempted a line of 25-cent comic-books-for-adults (Picto-Fiction) as another new departure. This failed dismally.

To pacify Harvey Kurtzman, *MAD* was changed to a 25-cent magazine, which coincidently made it exempt from the Comics Code Authority's blue pencils. With *MAD* being the only title that wasn't losing money, Bill cut back his operation to just this one publication. *MAD* has since become an American institution. Bill had no more trouble with censors, but he did see quite a few lawyers. Bill Gaines died June 3, 1992, after successfully presiding over *MAD* for forty years.



Albert B. Feldstein

Al is a native of Brooklyn, having spawned there on October 24, 1925. From early school years he had an interest in art, which was reinforced by attending the High School of Music and Art in Manhattan. He later attended the Art Students League and Brooklyn College. In the Air Force, he was assigned to special services where he drew comic strips, painted posters, and created plane decorations. He joined EC about a year after his discharge, getting in on the ground floor of Bill Gaines's new regime. At first an artist, his talents as a writer began to occupy so much time that he cut down more and more on the drawing. He was editor of all the horror, science fiction, and suspense mags, as well as *Ponic*, most of the

New Direction titles, and the Picto-Fiction magazines. Mild, soft spoken, and a diligent worker, his fantastic schedule as writer-editor earned him great respect at EC. When the comics folded he left EC briefly to go into television and magazine writing, but was recalled to edit *MAD*—a job he held until his retirement in 1985. Al has since become an accomplished landscape and western painter. He has also consigned oil-painted re-creations of some of his classic EC covers to Sotheby's auction house.



Harvey Kurtzman

Hard-working, gentle, stickler-for-details-Harvey was born in Manhattan on October 3, 1924. He attended the High School of Music and Art, where he met several artists who later became EC staffers (notably Bill Elder and Al Feldstein). He joined the Army during the war, and upon his discharge turned to cartooning. For Stan Lee's Timely Comics, Harvey created the *Hey Look!* feature, and for the New York *Herold Tribune* a strip called *Silver Linings*. He also wrote for several leading comic strips, including *Flash Gordon*, doing intricate layouts on each panel. At EC he was able to follow his own creative instincts, which invariably seemed to please the readers; even his early science fiction stories (which he also wrote) were very popular. He wrote and edited the adventure title *Two-Fisted Tales* (which soon became a war-story mag), and its companion, *Frontline Combat*. His unorthodox and deliberate pacing had more the look of a movie than of a comic, a style which brought a wide acceptance of his talents. He is best known for being the genius behind *MAD*, a major trendsetter in comics. He left *MAD* shortly after it became a magazine to create and edit several satire magazines: *Trump*, *Humbug* and *Help!* He also contributed to *Esquire*, *Playbay*, *Pageant*, and other major magazines. Kurtzman wrote and illustrated (with Bill Elder) the long running "Little Annie Fanny" feature for *Playboy*. A major influence on the younger generation of underground cartoonists (such as R. Crumb and Bill Griffith), Kurtzman became known as the "father of the underground comix movement;" he later demanded a "blood test." Harvey Kurtzman died February 21, 1993.



Johnny Craig

Tall, dark-haired Johnny was born in Pleasantville, N. Y., on April 25, 1926. He received his early art training at the Art Students League in New York City. By the age of seventeen he was assisting Harry Lampert and Sheldon Mayer at M.C. Gaines's All-American comics group. A stint in the Merchant Marines, followed by a stretch in the Army, postponed his art career, but he jumped right back in after his discharge in 1947. He joined M.C. Gaines's EC comics group early on, and is the artist who was at EC the longest. Craig contributed to the Pre-Trend comics, and with the switch to the New Trends he began writing his own horror stories; he took over as editor of *Vault of Horror* with issue #35. His work appeared in the horror and suspense mags, as well as the earliest issues of *Two-Fisted Tales*. He was also editor of *Extra!* and contributed to other New Direction comics. After EC, Johnny became Art Director for a leading advertising agency in Pennsylvania, a position he held for many years. He also did comic art for both DC and Marvel, and contributed to Warren's *Creepy* and *Eerie* (under the pseudonym of Jay Taycee). More recently, the ever-gracious Craig has created a number of EC-related oil paintings and sketches on private commission, and has auctioned some oil-painted re-creations of his EC covers at Sotheby's.



Jack Davis

All 6 foot, 3 inches of drawling Jack was born in Atlanta, Georgia, on December 2, 1924. His art interest developed in his early school years, and he regularly drew for the school publications. While in the Navy, he created a comic strip called "Boondocker" for the *Navy News*. On his discharge he entered the University of Georgia and contributed extensively to its newspaper and humor magazine. On his arrival in New York he was grabbed almost instantly by EC. Phenomenally fast on the draw, his work appeared in each issue of nearly all the EC comics, with his horror stories (introduced by the Crypt Keeper) being particular favorites of the fans. He regularly contributed to *MAD*, *Panic*, and the New Direction comics as well. After the demise of the EC comics, Jack left *MAD* with Harvey Kurtzman to work on *Humbug* and *Trump*. Jack also did two issues of his own comic book called *Yok Yok* for Dell; Jack returned to *MAD* in 1965. Davis went on to become arguably the most published cartoonist/illustrator of our time, doing a mind-boggling array of record jackets, advertising illustration, book and magazine illustration (including covers and cartoons for *Time*, *TV Guide*, and *Playboy*, among others), and movie posters (including *Sergeants 3*, *Harrar Hotel*, and *It's o Mod, Mad, Mod, Mod World*).



Graham Ingels

Shy, gentle, mild-mannered, blue-eyed, master of horror "Ghastly" Graham was born in Cincinnati, Ohio, on June 7, 1915. The son of a commercial artist, his family moved to Georgia, and then to New York. Due to his father's untimely death, Graham began working at age fourteen. When he was sixteen he secured a job doing theatre displays. His schooling in art was derived through association with professional artists, both commercial and fine. He entered the Navy, but never went to sea. On his discharge he began doing pulp illustrations (notably for *Startling*) then joined the staff of Ned Pine's Standard Comics as an editor, finally leaving to freelance for several comic publishers (notably Magazine Enterprises and Fiction House). He ultimately went exclusively to EC, where his ghastly illustrations for the Old Witch's stories were highly popular. He also appeared in the New Direction and Picto-Fiction books. Ingels did only minimal comic book work after leaving EC, and was employed for a time as an instructor for the Famous Artists correspondence art school. Sometime in the 1960s Ingels disappeared altogether and was thought by some to be dead. He

wasn't dead, but he had divorced himself entirely from his past and devoted himself to teaching and oil painting, concentrating mainly on the southern Florida area that he had relocated to. After refusing all inquiries, Ingels was finally convinced by Russ Cochran in 1989 to do a series of oil paintings featuring the Old Witch for auction through Cochran's catalogs. Four large-size paintings and ten smaller preliminaries were completed. Sadly, after finally re-emerging from seclusion, Ingels passed away on April 4th, 1991.



Jack Kamen

Jovial, fun-loving Jack hails from Brooklyn, where he was born on May 29, 1920. His first illustrations were on the "sidewalks of New York," but he was later supplied with paper and pencil, which led ultimately to pen and brush. His first paying job was as assistant to a famous sculptor for tbe Texas Centennial. He paid for day and evening classes at tbe Art Students League and the Grand Central Art School by doing sculptures, theatrical scenery, and decorating fashion manikins. He did pulp illustrations before being called into the Army in 1942. Back in civvies, he freelanced in comics, worked for Fiction House and Iger Associates, then landed at EC to do romance stories. With the switch to the New Trend comics, Jack made the transition to horror (see "Kamen's Kalamity" in *Tales from the Crypt* #31), and appeared at one time or another in all of the horror, science fiction, and suspense titles, as well as the New Direction and Picto-Fiction books. His stories always contained ample voluptuous "Kamen girls," a throwback to the romance mags that he was originally hired to do, to the delight of many fans. After EC, he did some Sunday-supplement illustration, but was primarily occupied by advertising art. In recent years, he has done some EC-inspired lithographs in a style very similar to his vintage EC work.



Wallace Wood

Soft-spoken and mild Wally was born in Meahga, Minnesota, on June 17, 1927. He held in his youth almost every kind of job imaginable *except* for art. He spent the war in the Merchant Marines, and on his discharge entered the New York Cartoonists and Illustrators School. Most of Woody's ability was raw, natural talent, and this was his only formal schooling. He worked up from letterer to assisting established artists, and eventually got to work with childbood idol Will Eisner, creator of *The Spirit*. Wally was one of three regular artists on the Sunday *Spirit* near the end of its run, illustrating in a style similar to his work on EC's science fiction stories. Wood's work also appeared in the war, horror and suspense comics. His zany style and imitative ability went a long way in making *MAD* a success. After Kurtzman left *MAD* and teamed up witb Hugh Hefner to create *Trump*, Wood worked for both *MAD* and *Trump* until an ultimatum from Kurtzman and Hefner caused Wood to choose to stick with *MAD*. Wood did hundreds of illustrations for *Galaxy* from the late 1950s to the mid-1960s, as well as cartoons for several men's magazines during the same time period. Wood also did work for Topps Chewing Gum, including preliminary sketches for the infamous *Mars Attacks* set, released in 1962. He also did work for Marvel, DC, and Tower comics (creating for them the *Thunder Agents*). Beginning in 1966, Wood published and contributed to *Witzend*, which featured work by many well-known comic artists. After a long series of debilitating health problems, Wallace Wood took his own life in early November, 1981.



Joe Orlando

Joe was born in Bari, Italy, on April 4, 1927. His family came to the United States when he was two. With the background of the scenic East River, Joe began attending art classes in a local boy's club at the age of seven. He kept at it through high school, attending the High School of Industrial Art. After graduating, he joined the Army, which included a tour of Europe. Discharged in 1947, he entered and studied at the Art Students League. Between classes he began doing freelance comic book work, notably for Crestwood and Avon, during which time he met and collaborated with Wally Wood. At Wally's suggestion, Joe followed Wood to EC and contributed to the science fiction, horror, and suspense mags in a style that was heavily influenced by Wood. By the New Direction and Picto-Fiction period, however, Joe had developed a style of his own. After EC, Joe did advertising, work for *MAD* magazine, *Clossics Illustrated*, Marvel, Jim Warren's *Creepy* and *Eerie*, and for DC Comics, where he remained for thirty years and rose to become a top executive. Joe Orlando died on December 23, 1998.



Bill Elder

Wild Bill Elder, the "inking" half of the Severin and Elder team, was born (although some think he was hatched) in the Bronx on September 22, in either 1921 or 1922 (not even Elder knows for sure!). His boyhood was spent romping through empty lot, street, and alley, armed with slingshot and BB gun and pulling innumerable practical jokes. He attended the High School of Music and Art (where he met Johnny Severin), and the Academy of Design, where he studied life drawing and rendering until joining the Army in 1942. On his return to civilian life, he took up commercial and advertising art. He teamed up with Severin on *Americon Eogle* for Crestwood publications, and shortly after they both joined EC. Their joint work was for the war and science fiction mags, where they were very popular. Bill also contributed to the suspense and horror mags, but he found his niche in *MAD*. His ability to adapt to any artist's style made him a natural for *MAD*'s zany lampoons. He stayed with Harvey Kurtzman when Harvey left *MAD*, and his work appeared in Kurtzman's *Trump*, *Humbug* and *Help!* magazines. He also worked closely with Kurtzman on the "Little Annie Fanny" feature of Harvey's in *Playboy*. Elder has also done advertising work and movie poster illustration.



John Severin

The "penciling" half of the Severin and Elder team was born on December 26, 1922. He met Bill Elder while attending the High School of Music and Art in New York City. After high school he spent a year as an apprentice machinist, and enlisted in the Army when the war came along. After his discharge, he entered art school on the G. I. Bill. When he found there was a demand for good comic artists, he looked up Elder and they collaborated on such things as *Americon Eogle* for Crestwood. They joined EC together, where their joint efforts appeared in both the science fiction and the war mags. Working solo, John also did stories for *Two-Fisted Toles*, *Frontline Combot*, *MAD*, and *Extro!* Immediately after EC, he did some comic book work (most notably for Atlas), but his work has mainly been seen in *Cracked* (a *MAD* imitation), where he has been the main artist for over forty years. John's sister, ***Marie Severin***, held the all-important job as EC's colorist and was, as Bill Gaines often said, "EC's conscience."





George Evans

Lov'ble ol' George was born on February 5, 1920 in Harwood, Pennsylvania. His early art training came from a correspondence course he sent for while still in high school. Within a short time he wes doing illustrations for pulp magazines on avietion (where he also did some writing), spies, and science fiction (such as *Plonet Stories*). Then came service in the Air Force during the war, after which he was e staff artist at Fiction House. Then he freelanced for several publishers, landing at Fawcett for a while, appearing in their war and horror mags and in *Coptoin Video*. While the bulk of his work at EC was in the horror and suspense mags, his interest in aviation led to his writing and illustrating three stories for EC's lete-period war comics. (Later, *Aces High* was created with Evans in mind.) His work appeared all the way through the New Direction and Picto-Fiction periods. After EC, he did work for Gold Key, *Clossics Illustroted*, and Dell's *Twilight Zone*. He also did "Space Conquerors" in *Boy's Life* and other edvertising work. From 1960 to 1972 he ghost-illustrated the daily episodes of the *Terry ond the Pirates* comic strip. More recently, Evans has (like Craig and Feldstein before him) done some EC-inspired oil paintings.



Al Williamson

Al, the master of the torso and things Prehistoric, was born in New York on March 21, 1931. He grew up on his fether's coffee plantation in Bogota, Colombia, and began drawing in his early teens, idolizing Alex Raymond and South American illustrator Carlos Clemen. He returned to the U.S. to enter the Cartoonists and Illustrators School in New York. He began to work in the comic field while still in his teens, and was Burne Hogarth's assistant on the *Torzon* Sunday strips. As a free-lancer he landed a job on *Buster Crabbe Comics* (Buster having been another idol of his) before joining EC. His work in the EC science fiction comics was most enjoyed by the fens, but he occasionally appeared in the horror and suspense titles es well. He also introduced EC readers to the work of fellow "Fleagle Gang" members Frank Frazetta, Angelo Torres, and Roy Krenkel. After EC, Al found work at Atles, Charlton, Dell, *Clossics Illustroted* (with Torres, Reed Crandall and Ralph Meyo) and King comics (*Flosh Gordon*). He also worked extensively with John Prentice on the "Rip Kirby" comic strip. More recently, Al illustrated the *Secret Agent Corrigon* and *Stor Wors* comic strips, both written by EC fan Archie Goodwin.



Reed Crandall

Reed was born on e farm in Indiana on February 22, 1917. His interest in art began in his early school years. While in high school, he won a scholarship to the Cleveland School of Art. Even so, most of his ability is self-taught. On arriving in New York he began working with Will Eisner and the Iger group, appearing mostly in Quality mags. After e stint in the Air Force during the war, he went beck to freelancing, doing most of his work for Quality (the better part of it for *Blockhowk*). There was also work for *Tops*, Biro-Wood, Fiction House, and each issue of *Buster Brown Comics*. When *Blockhowk* was sold to Netionel, he left and came to EC. Reed's meticulous work in the horror and suspense mags made him an instent favorite with the readers. He also made appearances in the science fiction and war megs, es well as the New Directions and Picto-Fictions. After EC, he worked with George Evans (and others) on jobs for *Clossics Illustroted* and Gold Key's *Twilight Zone*. Toward the end of his career, he became involved in painting and portrait work, es well es illustreting for e publisher in Deyton, Ohio. Reed Crandell died on September 13, 1982.



Bernie Krigstein

Crew-cut Bernie was born in Brooklyn, New York on March 22, 1919. His earliest interests were in painting and despite his formal art training, he considers himself self-teught. Once out of school, he did some comics for MLJ, wes steff illustrator for e short-lived airplane mag, freelanced for pulp publishers (including Street & Smith), end devoted time to his painting. He wes in the Army during the war, serving in General Dutch Cota's division in Europe. After the war he freelanced for Crestwood, Fawcett (*Nyoko*, *Golden Arrow*), Timely, Ray Hermann, Hillman, Ziff-Davis (*Spoce Potrol*), and National. Krigstein joined the EC roster at Harvey Kurtzman's suggestion, and was the lest artist to come aboard before the collapse of the comics. He wes perhaps the only artist of the time to epproach comic books as a serious art form, and consequently brought to EC's pages e refreshing new perspective thet dezzled end estounded the readers with eech new story. His work eppeered in nearly every latter-day EC title. After EC, he did e few stories for Atlas, DC/Netionel, and Dell. He elso concentreted on fine art painting and illustration, end did several book jackets and record album covers (notebly for Columbie Records). Bernie Krigstein died on January 8, 1990.

-EC CHRONOLOGY-

1942

Picture Stories from the Bible/Old Testoment #1
Winter: *Picture Stories from the Bible/Old Testoment* #2

1943

Picture Stories from the Bible/Complete Old Testoment Edition
Spring: *Picture Stories from the Bible/Old Testoment* #3
Fall: *Picture Stories from the Bible/Old Testoment* #4

1944

Fot ond Slot (no #), *Picture Stories from the Bible/New Testoment* #1,
Picture Stories from the Bible/Complete Life of Christ Edition

1945

Picture Stories from Americon History #1, *Picture Stories from Americon History* #2,
Picture Stories from the Bible/New Testoment #2

1946

Picture Stories from the Bible/New Testoment #3,
Picture Stories from the Bible/Complete New Testoment Edition,
Tiny Tot #1
May-June: *Tiny Tot* #2
July: *Tiny Tot* #3
July-August: *Animol Fobles* #1, *Land of the Lost* #1
Sept.: *Tiny Tot* #4
Winter: *Animol Fobles* #2, *Land of the Lost* #3, *Tiny Tot* #5

1947

Spring: *Animol Fobles* #3, *Dondy Comics* #1, *Internotionol Comics* #1,
Land of the Lost #4, *Picture Stories from Americon History* #3,
Picture Stories from Science #1, *Picture Stories from World History* #1, *Tiny Tot* #6
Summer: *Animal Fobles* #4, *Dondy Comics* #2, *Fot and Slot* #1, *Internotional Comics* #2,
Land of the Lost #5, *Picture Stories from Americon History* #4,
Picture Stories from Science #2, *Picture Stories from World History* #2, *Tiny Tot* #7
July-Aug.: *Animol Fobles* #5, *Dondy Comics* #3, *Internotionol Comics* #3,
Land of the Lost #6, *Tiny Tot* #8
Fall: *Blockstone* #1, *Fot ond Slot* #2, *Hoppy Houlihons* #1, *Moon Girl* #1
Sept.-Oct.: *Animol Fobles* #6, *Dandy Comics* #4, *Internotionol Comics* #4,
Land of the Lost #7, *Tiny Tot* #9
Nov.-Dec.: *Animal Fobles* #7, *Dondy Comics* #5, *Internotionol Comics* #5,
Land of the Lost #8, *Tiny Tot* #10
Winter: *Fot ond Slot* #3, *Hoppy Houlihons* #2, *Moon Girl* #2

1948

Jan.-Feb.: *Dondy Comics* #6
Spring: *Dondy Comics* #7, *Fot ond Slot* #4, *Internotionol Crime Potrol* #6,
Lond of the Lost #9, *Moon Girl* #3, *Soddle Justice* #3, *Wor Agoinst Crime* #1
Summer: *Crime Potrol* #7, *Gunfighter* #5, *Moon Girl* #4, *Soddle Justice* #4,
Wor Agoinst Crime #2
Fall: *Crime Potrol* #8, *Gunfighter* #6, *Moon Girl* #5, *Wor Agoinst Crime* #3
Winter: *Crime Potrol* #9, *Gunfighter* #7, *Wor Agoinst Crime* #4

1949

Feb.-March: *Crime Potrol* #10, *Wor Agoinst Crime* #5
March-April: *Gunfighter* #8, *Moon Girl* #6, *Soddle Justice* #5
April-May: *Crime Potrol* #11, *Wor Agoinst Crime* #6
May-June: *Gunfighter* #9, *Moon Girl* #7, *Soddle Justice* #6
June-July: *Crime Potrol* #12, *Modern Love* #1, *Wor Agoinst Crime* #7
Summer: *Moon Girl* #8
July-August: *Gunfighter* #10, *Soddle Justice* #7
August-Sept.: *Crime Potrol* #13, *Modern Love* #2, *Wor Agoinst Crime* #8
Sept.-Oct.: *Gunfighter* #11, *A Moon...o Girl...Romonce* #9, *Soddle Justice* #8
Oct.-Nov.: *Crime Potrol* #14, *Modern Love* #3, *Wor Agoinst Crime* #9
Nov.-Dec.: *Gunfighter* #12, *A Moon..:o Girl...Romonce* #10, *Soddle Romonces* #9
Dec.-Jan.: *Crime Potrol* #15, *Modern Love* #4, *Wor Agoinst Crime* #10

1950

Jan.-Feb.: *Gunfighter* #13, *A Moan...a Girl...Ramance* #11, *Saddle Ramances* #10
Feb.-March: *Crime Patral* #16: *Madern Love* #5, *War Against Crime* #11
March-April: *Gunfighter* #14, *A Moon...a Girl...Romance* #12, *Saddle Ramances* #11
April-May: *Madern Lave* #6, *Crypt of Terràr* #17 (#1), *Vault of Horror* #12 (#1)
May-June: *Haunt af Fear* #15 (#1), *Weird Fantasy* #13 (#1), *Weird Science* #12 (#1)
June-July: *Madern Lave* #7, *Crypt of Terrar* #18, *Vault of Harrar* #13
July-Aug.: *Haunt of Fear* #16, *Weird Fantasy* #14, *Weird Science* #13
Aug.-Sept.: *Madern Lave* #8, *Crypt af Terror* #19, *Vault of Harror* #14
Sept.-Oct.: *Haunt af Fear* #17, *Weird Fantasy* #15, *Weird Science* #14
Oct.-Nav.: *Crime SuspenStaries* #1, *Tales fram the Crypt* #20, *Vault of Horrar* #15
Nav.-Dec.: *Haunt of Fear* #4, *Two Fisted Tales* #18, *Weird Fantasy* #16, *Weird Science* #15
Dec.-Jan.: *Crime SuspenStories* #2, *Tales from the Crypt* #21, *Vault of Horror* #16

1951

Jan.-Feb.: *Haunt af Fear* #5, *Two Fisted Tales* #19, *Weird Fantasy* #17, *Weird Science* #5
Feb.-March: *Crime SuspenStaries* #3, *Tales from the Crypt* #22, *Vault af Horror* #17
March-April: *Haunt of Fear* #6, *Two Fisted Tales* #20, *Weird Fantasy* #18, *Weird Science* #6
April-May: *Crime SuspenStories* #4, *Tales from the Crypt* #23, *Vault of Harrar* #18
May-June: *Haunt of Fear* #7, *Two Fisted Tales* #21, *Weird Fantasy* #7, *Weird Science* #7
June-July: *Crime SuspenStaries* #5, *Tales fram the Crypt* #24, *Vault of Horror* #19
July-Aug.: *Frontline Cambat* #1, *Haunt of Feor* #8, *Two Fisted Tales* #22, *Weird Fantasy* #8, *Weird Science* #8
Aug.-Sept.: *Crime SuspenStories* #6, *Tales from the Crypt* #25, *Vault af Horror* #20
Sept.-Oct.: *Frontline Combat* #2, *Haunt of Fear* #9, *Two Fisted Tales* #23, *Weird Fantasy* #9, *Weird Science* #9
Oct.-Nav.: *Crime SuspenStaries* #7, *Tales from the Crypt* #26, *Vault of Harrar* #21
Nav.-Dec.: *Frantline Combat* #3, *Haunt af Fear* #10, *Two Fisted Tales* #24, *Weird Fontasy* #10, *Weird Science* #10
Dec.-Jan.: *Crime SuspenStories* #8, *Tales from the Crypt* #27, *Voult of Horror* #22

1952

Jan.-Feb.: *Frontline Combat* #4, *Haunt of Fear* #11, *Two Fisted Tales* #25, *Weird Fantasy* #11, *Weird Science* #11
Feb.-March: *Crime SuspenStories* #9, *Shock SuspenStories* #1, *Tales from the Crypt* #28, *Vault of Horrar* #23
March-April: *Frontline Combat* #5, *Haunt of Fear* #12, *Twa Fisted Tales* #26, *Weird Fantasy* #12, *Weird Science* #12
April-May: *Crime SuspenStories* #10, *Shock SuspenStaries* #2, *Tales from the Crypt* #29, *Vault af Horror* #24
May-June: *Frontline Combat* #6, *Haunt of Fear* #13, *Twa Fisted Tales* #27, *Weird Fantasy* #13, *Weird Science* #13
June-July: *Crime SuspenStories* #11, *Shock SuspenStories* #3, *Tales from the Crypt* #30, *Vault of Horror* #25
July-Aug.: *Frontline Cambat* #7, *Haunt of Fear* #14, *Twa Fisted Tales* #28, *Weird Fantasy* #14, *Weird Science* #14
Aug.-Sept.: *Crime SuspenStaries* #12, *Shock SuspenStaries* #4, *Tales fram the Crypt* #31, *Voult of Horror* #26
Sept.-Oct.: *Frantline Cambat* #8, *Haunt of Fear* #15, *Two Fisted Tales* #29, *Weird Fantasy* #15, *Weird Science* #15
Oct.-Nav.: *Crime SuspenStaries* #13, *MAD* #1, *Shock SuspenStories* #5, *Tales from the Crypt* #32, *Vault of Harror* #27
Nav.-Dec.: *Frantline Combat* #9, *Haunt af Fear* #16, *Two Fisted Tales* #30, *Weird Fantasy* #16, *Weird Science* #16
Dec.-Jan.: *Crime SuspenStaries* #14, *MAD* #2, *Shack SuspenStaries* #6, *Tales from the Crypt* #33, *Vault af Horror* #28

1953

Jan.-Feb.: *Frantline Combat* #10, *Haunt af Fear* #17, *Two Fisted Tales* #31, *Weird Fantasy* #17, *Weird Science* #17
Feb.-March: *Crime SuspenStories* #15, *MAD* #3, *Shock SuspenStories* #7, *Tales from the Crypt* #34, *Vault of Horror* #29
March-April: *Frantline Combat* #11, *Haunt of Fear* #18, *Two Fisted Tales* #32, *Weird Fantasy* #18, *Weird Science* #18
April-May: *Crime SuspenStories* #16, *MAD* #4, *Shock SuspenStories* #8, *Tales fram the Crypt* #35, *Vault of Harrar* #30
May-June: *Frontline Combat* #12, *Haunt of Fear* #19, *Twa Fisted Tales* #33, *Weird Fantasy* #19, *Weird Science* #19
June-July: *Crime SuspenStories* #17, *MAD* #5, *Shock SuspenStaries* #9, *Tales fram the Crypt* #36, *Vault of Harrar* #31
July-Aug.: *Frontline Combat* #13, *Haunt af Fear* #20, *Twa Fisted Tales* #34, *Weird Fantasy* #20, *Weird Science* #20
Aug.-Sept.: *Crime SuspenStaries* #18, *MAD* #6, *Shack SuspenStories* #10,

Tales from the Crypt #37, *Vault of Horror* #32
Sept.-Oct.: *Haunt of Fear* #21, *Weird Fantasy* #21, *Weird Science* #21
Oct.: *Frontline Combat* #14, *Two Fisted Tales* #35
Oct.-Nov.: *Crime SuspenStories* #19, *MAD* #7, *Shock SuspenStories* #11, *Toles from the Crypt* #38, *Vault of Horror* #33
Nav.-Dec.: *Haunt of Feor* #22, *Weird Fantasy* #22, *Weird Science* #22
Dec.-Jan.: *Crime SuspenStories* #20, *MAD* #8, *Shock SuspenStories* #12, *Tales from the Crypt* #39, *Vault of Horror* #34

1954

Jan.: *Frontline Combat* #15, *Two Fisted Tales* #36
Jan.-Feb.: *Haunt of Fear* #23
Feb.-March: *Crime SuspenStories* #21, *MAD* #9, *Panic* #1, *Shock SuspenStories* #13, *Tales from the Crypt* #40, *Vault af Horror* #35
March: *Weird Science-Fantasy* #23
March-April: *Haunt of Fear* #24
April: *MAD* #10, *Twa Fisted Tales* #37
Spring: *Three Dimensional EC Classics* #1, *Three Dimensional Tales fram the Crypt af Terror* #2
April-Mey: *Crime SuspenStories* #22, *Panic* #2, *Shock SuspenStaries* #14, *Tales fram the Crypt* #41, *Vault af Harror* #36
Mey: *MAD* #11
Mey-June: *Haunt af Fear* #25
June: *MAD* #12, *Weird Science-Fantasy* #24
June-July: *Crime SuspenStaries* #23, *Panic* #3, *Shock SuspenStories* #15, *Tales from the Crypt* #42, *Vault af Harrar* #37
July: *MAD* #13, *Two Fisted Tales* #38
July-August: *Haunt af Fear* #26
August: *MAD* #14
Aug.-Sept.: *Crime SuspenStaries* #24, *Panic* #4, *Shack SuspenStories* #16, *Tales fram the Crypt* #43, *Vault af Harror* #38
Sept.: *MAD* #15, *Weird Science-Fantasy* #25
Sept.-Oct.: *Haunt af Fear* #27
Oct.: *MAD* #16, *Twa Fisted Tales* #39
Oct.-Nav.: *Crime SuspenStories* #25, *Panic* #5, *Piracy* #1, *Shack SuspenStaries* #17, *Tales from the Crypt* #44, *Vault of Horrar* #39
Nov.: *MAD* #17
Nav.-Dec.: *Haunt of Fear* #28
Dec.: *MAD* #18, *Weird Science-Fantasy* #26
Dec.-Jan.: *Crime SuspenStories* #26, *Panic* #6, *Piracy* #2, *Shock SuspenStaries* #18, *Tales fram the Crypt* #45, *Twa Fisted Tales* #40, *Vault af Harror* #40

1955

Jan.: *MAD* #19
Jan.-Feb.: *Weird Science-Fantasy* #27
Feb.: *MAD* #20
Feb.-March: *Crime SuspenStories* #27, *Panic* #7, *Piracy* #3, *Tales from the Crypt* #46, *Two Fisted Tales* #41
March: *MAD* #21
March-April: *Aces High* #1, *Extra* #1, *Impact* #1, *Psychaanalysis* #1, *Valar* #1, *Weird Science-Fantasy* #28
April: *MAD* #22
April-Mey: *MD* #1, *Panic* #8, *Piracy* #4
Mey: *MAD* #23
Mey-June: *Aces High* #2, *Extra* #2, *Impact* #2, *Psychoanalysis* #2, *Valar* #2, *Weird Science-Fantasy* #29
June-July: *MD* #2, *Panic* #9, *Piracy* #5
July: *MAD* #24
July-August: *Aces High* #3, *Extra* #3, *Impact* #3, *Incredible Science Fiction* #30, *Psychaanalysis* #3, *Valar* #3
August-Sept.: *MD* #3, *Panic* #10, *Piracy* #6, *MAD* #25
Sept.-Oct.: *Aces High* #4, *Extra* #4, *Impact* #4, *Incredible Science Fictian* #31, *Shack Illustrated* #1, *Psychoanalysis* #4, *Valar* #4
Oct.-Nov.: *MD* #4, *Panic* #11, *Piracy* #7, *MAD* #28
Nav.-Dec.: *Aces High* #5, *Crime Illustrated* #1, *Extra* #5, *Impact* #5, *Incredible Science Fictian* #32, *Terrar Illustrated* #1, *Valar* #5
Dec.-Jen.: *MD* #5, *Panic* #12

1956

Jen.-Feb.: *Canfessians Illustrated* #1, *Incredible Science Fictian* #33
Feb.: *Shock Illustrated* #2
April: *Crime Illustrated* #2, *Terrar Illustrated* #2, *MAD* #27
Mey: *Canfessians Illustrated* #2, *Shack Illustrated* #3
July: *MAD* #28
Sept.-Oct.: *MAD* #29 (Al Feldstein repleces Hervey Kurtzman es editar)
Nav.-Dec.: *MAD* #30 (first Narmen Mingo portrait of Alfred E. Neuman)

[*MAD* megezine cantinues to the present]

-Grim Fairy Tales-

In order of appearance:

Marriage Vaws! (*Haunt af Fear* #15, Sept.–Oct. 1952) Kamen/OW
A Grim Fairy Tale (*Vault of Harror* #27, Oct.–Nov. 1952) Ingels/OW
...fram Hunger! (*Haunt af Fear* #16, Nav.–Dec. 1952) Kamen/OW
For Haw the Bell Tolls! (*Vault af Harror* #28, Dec. 1952–Jan. 1953) Evans/VK
The Funeral (*Tales fram the Crypt* #33, Dec. 1952–Jan. 1953) Kamen/CK
A Likely Stary (*Haunt af Fear* #17, Jan.–Feb. 1953) Kamen/OW
A Sock for Cbristmas (*Vault af Harrar* #29, Feb.–March 1953) Kamen/VK
Attacks of Horrar! (*Tales fram the Crypt* #34, Feb.–March 1953) Kamen/CK
Pot-Shot! (*Haunt af Fear* #18, March–April 1953) Kamen/OW
Dauble-Header (*Haunt af Fear* #19, May–June 1953) Kamen/OW
Snow White and the Seven Dwarfs (*Haunt af Fear* #22, Nav.–Dec. 1953) Kamen/OW
The Sleeping Beauty (*Tales fram the Crypt* #39, Dec. 1953–Jan. 1954) Kamen/CK
Hansel and Gretel! (*Haunt af Fear* #23, Jan.–Feb. 1954) Kamen/OW
Little Red Riding Hood (*Panic* #1, Feb.–March 1954) Kamen
The Silent Treatment (*Haunt of Fear* #27, Sept.–Oct. 1954) Kamen/OW



-Origin Stories-

The Old Witch's origin:
A Little Stranger
(*Haunt of Fear* #14, July–Aug. 1952) Ingels



The Crypt Keeper's origin:
Lawer Berth
(*Tales fram the Crypt* #33, Dec. 1952–Jan. 1953) Davis

The Vault Keeper's arigin:
Nate: na arigin stary was ever published
far the Vault Keeper.



Pre-Trend origin stories:
The Buckskin Kid's arigin:
A Wagantrain ta Trauble
(*Gunfighter* #5, Summer 1948) Craig

Moan Girl's arigin:
Introducing Maan Girl and the Prince
(*Maan Girl* #1, Fall 1947) Moldaff

-RAY BRADBURY INDEX-



A STRANGE UNDERTAKING . . . (Ingels, *Haunt nf Fear* #6)
(unauthorized and uncredited adaptetion of *The Handler*)

WHAT THE DOG DRAGGED IN (Kamen, *Voult of Horror* #22)
(unauthorized and uncredited adaptation of *The Emissary*)

HOME TO STAY (Wood, *Weird Fantasy* #13)
(unauthorized composite of *Koleidoscope* and *The Rocket Mon*)

THE SCREAMING WOMAN (Kamen, *Crime SuspenStories* #15)
Todny, May 27, 1951

TOUCH AND GO (Creig, *Crime SuspenStories* #17)
Detective Book Magozine, Sept.—Nov. 1948

THE COFFIN* (Davis, *Haunt of Fear* #16)
Dime Mystery, Sept. 1947

THE BLACK FERRIS (Davis, *Haunt of Fear* #18)
Weird Toles, May 1948



THERE WAS AN OLD WOMAN* (Ingels, *Tales from the Crypt* #34)
Weird Tales, July 1944

THE HANDLER* (Ingels, *Tales from the Crypt* #36)
Weird Tales, Jen. 1947



LET'S PLAY POISON* (Davis, *Voult of Horror* #29)
Weird Toles, Nov. 1946

THE LAKE* (Orlando, *Vault of Horror* #31)
Weird Tales, May 1944

THE SMALL ASSASSIN* (Evans, *Shock SuspenStories* #7)
Dime Mystery, Nov. 1946

THE OCTOBER GAME (Kamen, *Shock SuspenStories* #9)
Weird Toles, March 1948

THE LONG YEARS** (Orlando, *Weird Science* #17)
Plonet Stories, Spring 1949

MARS IS HEAVEN** (Wood, *Weird Science* #18)
Planet Stories, Fall 1948

THE ONE WHO WAITS (Williamson, *Weird Science* #19)
Arkham Sompler, Summer 1949

SURPRISE PACKAGE (Kamen, *Weird Science* #20)
Super Science Stories, July 1949



THERE WILL COME SOFT RAINS** (Wood, *Weird Fantosy* #17)
Collier's, May 13, 1950



ZERO HOUR*** (Kamen, *Weird Fantasy* #18)
Planet Stories, Fall 1947

KING OF THE GRAY SPACES (Severin & Elder, *Weird Fantasy* #19)
Famous Fantastic Mysteries,Dec. 1943

I, ROCKET (Williamson, *Weird Fantnsy* #20)
Amozing Stories, May 1944

THE MILLION YEAR PICNIC** (Severin & Elder, *Weird Fantasy* #21)
Plonet Stories, Summer 1946

PUNISHMENT WITHOUT CRIME (Kamen, *Weird Science* #21)
Other Worlds, March 1950

OUTCAST OF THE STARS*** (Orlando, *Weird Science* #22)
Super Science Stories, March 1950

THE SILENT TOWNS** (Crandall, *Weird Fontasy* #22)
Super Science Stories, March 1950



THE FLYING MACHINE (Krigstein, *Weird Science-Fantasy* #23)
The Golden Apples of the Sun, March 1953

A SOUND OF THUNDER (Williamson, *Weird Science-Fantasy* #25)
Collier's, June 28, 1952

*Reprinted in *Dark Carnival*
**Reprinted in *The Martian Chronicles*
***Reprinted in *The Illustroted Man*

Most of this information originally appeared in *The EC Fan Bulletin* #1 (1953), published by Bhob Stewart.
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-EANDO BINDER INDEX-

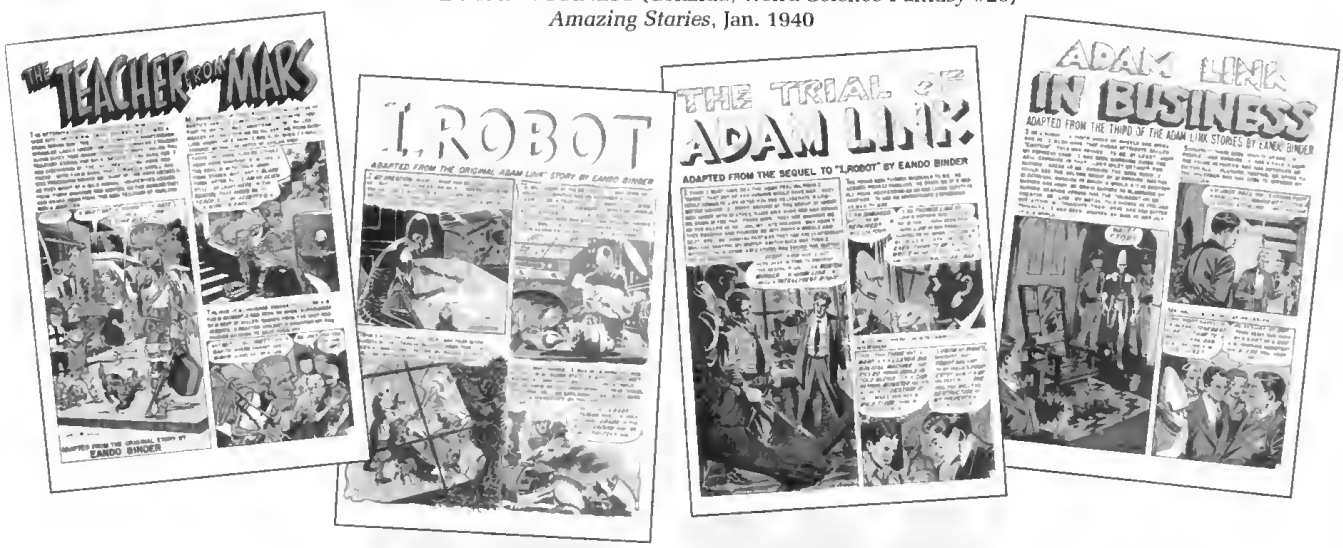
"Eando Binder" is the pseudonym for brothers Otto and Earl Binder, who pounded out millions of words for the science-fiction pulps between 1932 and 1942. After Earl retired from writing, Otto retained the "Eando" monicker; the "Adam Link" stories were written by Otto alone. Otto Binder also wrote thousands of comic book scripts, including numerous stories for *Captain Marvel* and for Fawcett's other Marvel Family comics. Binder also wrote quite a few scripts for the late-period EC comics; Al Feldstein, however, did EC's adaptations of the "Adam Link" stories. Otto Binder died in 1974.

TEACHER FROM MARS (Orlando, *Weird Science-Fantasy* #24)
Thrilling Wander Stories, Feb. 1941

I, ROBOT (Orlando, *Weird Science-Fantasy* #27)
Amazing Stories, Jan. 1939

THE TRIAL OF ADAM LINK (Orlando, *Weird Science-Fantasy* #28)
Amazing Stories, July 1939

ADAM LINK IN BUSINESS (Orlando, *Weird Science-Fantasy* #29)
Amazing Stories, Jan. 1940



-EC "ARTIST BIOGRAPHY" INDEX-

RAY BRADBURY: *Haunt of Fear* #18, *Shock SuspenStories* #9, *Vault of Horror* #31, *Weird Science* #19

JOHNNY CRAIG: *Crime SuspenStories* #9, *Vault of Horror* #24

JACK DAVIS: *Tales from the Crypt* #29, *Two Fisted Tales* #25

GEORGE EVANS: *Tales from the Crypt* #36, *Frontline Combat* #13

AL FELDSTEIN: *Haunt of Fear* #12, *Crime SuspenStories* #10, *Weird Fantasy* #11

BILL GAINES: *MAD* #5 (parody biography)

GRAHAM INGELS: *Haunt of Fear* #10, *Vault of Horror* #23

JACK KAMEN: *Haunt of Fear* #11, *Weird Science* #11

HARVEY KURTZMAN: *Frontline Combat* #6, *Two Fisted Tales* # 28

JOE ORLANDO: *Tales from the Crypt* #28, *Weird Fantasy* #12

JOHNNY SEVERIN—BILL ELDER: *Frontline Combat* #5

AL WILLIAMSON: *Crime SuspenStories* #17, *Weird Fantasy* #19

WALLACE WOOD: *Weird Science* #12, *Two Fisted Tales* #27

Jack Mendelsohn on writing for PANIC





Grant Geissman: How did you start writing for *Panic*?

Jack Mendelsohn: I was doing gag cartoons for magazines that no longer exist—*Saturday Evening Post*, *Collier's*; I was a cartoonist. Through that a fellow named Al Jaffee, who later became a staff artist for *MAD* magazine, recommended me. I met with Al Feldstein, and Feldstein hired me to do *Panic*. I think they had already written several issues [six issues] before I came aboard, and I wrote the whole thing; I mean, from then on I wrote every page in it.

GG: Did you do the text stories as well?

Mendelsohn: No, the visual things. I was just basically responsible for the whole magazine, and that's what happened. I would write it, and not only did I write it, but because I was a cartoonist, I would actually storyboard the whole thing. I didn't do it on a typewriter; I did rough sketches, and the artist would follow what I did. And if you want to know how overworked I was—now, whether it was eagerness on my part or ego, I don't know what—but if I knew Bill Elder was gonna do the illustrations for a particular take-off on a comic strip or something like that, I would do a "Bill Elder." I would write all the little jokes on the walls; you know how Elder would write all his little jokes on the walls? He would put all these funny little pictures within pictures; crazy gags-within-gags that were signs or visuals, and I was drawing all of them. Every panel was loaded with not only dialog but my rough drawings. Maybe I was just trying to show off or something [laughs]. I don't know what made me look for all that extra work; it's hard enough just writing the scripts. But I just gave 110% on all those scripts. And then what happened was, I did it for about a year or a year-and-a-half; I don't remember exactly, I'd have to count the issues. Then I decided I was gonna move to Mexico, which I did. I remember Al Feldstein begged me not to, and he even offered to increase the money by offering me his editorial fee. [laughs] So anyway, I ignored all blandishments, and I gave it up. I think the magazine lasted maybe one issue more and then it died. Whether it was because I left, or whether it was just an economic decision on their part; maybe it was never selling well, I don't know. I don't know the reason for it, and I had just had enough of it. It was very hard work, as you can imagine—the roughs and the storyboards. They didn't ask me to, but it was easier for me to draw it than it was to sit there and try to describe it, and so I did that for all the stories that I wrote. Al was a very sweet guy with me, you know, but I felt it was time to move along in my career. And certainly the pay wasn't anything that would keep you in the United States. But eventually I started to write for *MAD* [magazine] while living in Mexico, mailing stuff in. So it worked out.



Jack Mendelsahn ot the drawing boord in 1958, warking on his syndicoted strip Jacky's Diary. *Mendelsohn would go on to do o considerable omaunt of writing for animatian, and is perhaps best known for hoving written the screenploy for* Yellow Submarine, *the Beotles's 1968 onimated feature film.*

Unused ponel from "An Eye for on Eye," the Angelo Torres story intended for Incredible Science Fiction *#33, 1955.*



Nick Meglin on Panic and Fleagles

Grant Geissman: Do you remember the first time you met Bill Gaines?

Nick Meglin: Oh yeah, that was historic! [laughter] I was in art school, and a lot of the guys were all caught up in the EC comics line. EC represented the very top of the field; the best artists were there. When I went there for my first visit I met Gaines in his office. He looked at me and smiled, and I looked at him with his broad, friendly smile and his infectious chuckle. It kind of started me laughing a little and that set off Gaines with his great laugh, and I break up, and he breaks up watching me break up. [laughter] And from then on, actually for the first two or three years that I worked for him, every time I walked in his office and smiled, we broke each other up! [laughter] We just looked at each other and laughed. That's why it was historical because it was hysterical! The first of many laughing bouts.

GG: Tell me how the Fleagle Gang came about.

Meglin: Some of us students from the School of Visual Arts would go up to EC to pick up the latest issues and maybe get to meet an artist who might be up there delivering a job. The secretary at EC was Nancy Siegel, who Bill later married. She liked us, thought we were cute with our youthful fervor and aspirations. She never charged us for the comics and would always introduce us to anyone who was there. That's how I got to meet Al Williamson, whom I thought to be one of the best EC artists, and we became friends. He was very interested in what was happening at the School of Visual Arts. He had been a student there himself, early on when Burne Hogarth founded it as the Cartoonist and Illustrators School. I got to talking with Williamson about my school buddies Angelo Torres and George Woodbridge because they were about the best in the school at the time. George was interested in historical subjects, Civil War and westerns especially. Ange was more interested in science fiction and the like and his facility was terrific. He could draw so well, without reference, and had the whole comic book/comic strip thing down already. I showed Williamson some of Ange's work, mostly drawings he had given me. Ange was always a very generous guy. I'd be sitting next to him, he'd be turning out a beautiful drawing, and I'd say, "Ink it like an Alex Raymond or Caniff or Foster" and pop!, out it came! And afterwards he'd say, "You want it? It's yours." Ange was always giving away drawings to people he liked. It was funny how little he regarded his own work, casually rolling up these beautiful life drawings or comic page assignments under his arm and carrying them



Photo by Larry Stark/Fred von Bernewitz collection.

EC secretory Noncy Siegel ond Nick Meglin in the EC offices in December, 1955. Meglin is reoding o bound volume of, he soys, "Weird Science *or* Weird Fantasy, *to check out Williomson."*



Frank Frazetta, laaking just like a character aut af ane af his paintings, in a reference phato pose, circa 1954.

around like a loaf of french bread. He didn't get himself a portfolio until his last year of school, when he started to look for work. Anyway, I showed some of his stuff to Williamson and Al was very, very impressed and wanted to meet him. We all started hanging out together from time to time. Then one day Sid Check, a minor EC artist who shared a studio for a while with Wally Wood, Joe Orlando, and I think Harry Harrison—who later went on to write important science fiction stories and novels—needed help on a job for some schlock comic house. Sid had a quick deadline and Williamson asked me if I thought Torres would help out this Sid Check guy. Ange was going to school on the G.I. Bill and could use the extra bucks, so he said "Great!" He and I traipsed out to Sid Check's place way out in Seagate, Brooklyn. It was a dark and stormy night, a very gloomy "Will Eisner" kind of night. There were these security gates, but the place itself, or at least what we saw of it, was far from ritzy. There was thunder and lightning, and for a while the current went off. We worked in candlelight, and it felt like we were part of a *Spirit* story. One of my favorite Eisner episodes had The Spirit on a trolley going through no-man's land on just that kind of night. It might have been Seagate as a matter of fact, with that raggedy trolley going out there to the end of civilization. That area used to get pounded by storms, because there was no natural barrier to stop the wind. Well, we worked all night on Sid Check's stuff. It was unbelievable. I would be putting in Ben-days or erasing, but it appeared that my main job was to keep the guys awake and laughing. [laughter] It was me and coffee. Angelo would pay me a few bucks out of what he made because he wanted me around. Between coffee and my insanity, we made it through a lot of those kinds of deadlines. Anyway, one day Ange and I were at Williamson's, and we were all going to go into the city because Williamson was finishing a job for EC. Roy Krenkel was there, and we were waiting for Frazetta, whom Ange and I hadn't as yet met. There were some of Frank's pages lying around, *White Indian* or *Thunda*, I forget which. After Frazetta showed up and Ange and I were introduced to him, I picked up one of those pages and said, "Gee, Al, this is some of your best work." Bad gag! Frank laughed, Roy bellowed, Al sneered. Al gave me one of his patented smirks and said, "Those are Frank's, as if you didn't know, you bastard!" [laughter] So we all jumped in Frank's car and went up to EC first, to be followed by a trip to Famous Funnies where Frank had to deliver a job. We parked and went up to EC. There were several offices off the main reception room at 225 Lafayette St., and this time, for some reason, Williamson walked into the one on the right and Krenkel, Torres, Frazetta, and myself followed. Harvey Kurtzman looked up and said, "Good Lord! It's the Fleagle Gang!" Everybody broke up—Johnny Craig, Marie Severin, Al



Nick Meglin posing far reference phatas in Al Williamson's apartment/studia, circa 1954.



Gearge Waadbridge



Al Williamsan



Angelo Torres's ort school homoge to Frazetto's Buck Rogers *covers, done in 1955.*

Feldstein, and of course Bill Gaines. Harvey had done some take-off and called the bad guys the Fleagle Gang . . .

GG: Isn't it in "Batboy and Rubin?" [*MAD* #8]

Meglin: Could be. You know that stuff better than I do.

GG: They were looking for the Fleagle Gang.

Meglin: Well, from then on, we were the Fleagle Gang. Bill Gaines was the most adorable man ever. One of his many quirks was that as soon as you told him a name, a nickname, or if you coined a phrase, that became "it" for him. He was like a computer. So from then on when Bill was making any reference to any of us, he would say, "Well, get the Fleagles on the phone and . . ." So the name stuck. Everyone referred to us as the Fleagles; Johnny Craig, Kurtzman, Feldstein, Marie Severin.

GG: Did the Fleagles call themselves the Fleagles?

Meglin: Not often. We weren't a gang in the popular use of the word. We weren't joined at the hip; far from it. George was already married with a kid, so he wasn't free to hang out with the rest of us all that much. Frank was going with Ellie, I was engaged to my wife-to-be, and splinters of the crowd managed to catch movies and things, sometimes with our significant others included in the mix. We all had different interests as well. George was deeply involved in historical subjects; drawing military plates, collecting muskets and buckles and belts and buttons, et cetera. Frank, Ange, and I shared interests in sports, art, classical music, just about everything. We played ball together every chance we could get, and we were all desperate, desperate, desperate Brooklyn Dodger fans. I mean fanatic. Al and Roy were very involved in collecting fine comic art and black and white illustration. Each of their illustrated book collections were formidable. Naturally, when Ange started working with Al and Roy, they were together more often and maintained their close friendship over the years.

GG: When you were at the School of Visual Arts, what did the EC Comics mean to you as students?

Meglin: Well, EC was head and shoulders above anything else being done in the comic world, both in art and script. Nothing else came close. In '53 and '54 we just looked at what EC was doing and *died*. It was the benchmark. I mean, just look at the people involved: Williamson, Krigstein, Wood, Crandall, Davis, Ingels, Craig, and the other regulars, with occasional appearances by Alex Toth, Joe Kubert, and Frazetta. It was a veritable Who's Who of the continuity idiom, all under the wing of Gaines, Feldstein and Kurtzman. There was a wide sphere of influences there. Williamson, for instance, was inspired by Alex Raymond and, with Krenkel egging him on, by the great pen illustrators of the past—Norman Lindsay, Joseph Clement Coll, Daniel Vierge, Henrich Kley. Frazetta admired Hal Foster's solidity of drawing and Alex Toth's feeling for design, and the painting abilities of Howard Pyle, N. C. Wyeth, Maxfield Parrish, and even Norman Rockwell. Frazetta was on his own path, and he only did a couple of jobs for EC, plus the Buck Rogers cover that Famous Funnies chickened out of using. [*Weird Science-Fontosy* #29] Gaines paid Frank a "one use only" fee, perhaps the only time he printed something he didn't own. Frank had to do a paste-up to hide Buck Rogers's helmet in the original. Marie Severin colored it, and Frank was a little unhappy because *he* didn't get to color it. But at least he got his original back. [laughter] He wasn't as lucky with that thing on the beach he did where he drew himself as the hero.

GG: "Squeeze Play." [*Shock SuspenStories* #13]

Meglin: Williamson and Frazetta often drew themselves and the rest of us in stories, as action figure research or just for



Splosh poge from Hostages of the Blackfeet, *by Angelo Torres, ossisted by Nick Meglin (*Masked Ranger *#9, August 1955, edited by former EC ortist/writer Horry Horrison). Although vorious members of the Fleogles did their shore of work for EC, hod the EC comics survived oll of the gong would undoubtedly hove done more work for the compony. Torres, Woodbridge, ond Meglin went on to hove o long ossociotion with MAD mogozine, so in o woy the Fleogle gong become o bridge between EC's post ond present.*

the hell of it, private jokes. I had posed for Al and Ange for that Ray Bradbury thing where they step on the butterfly . . .

GG: "The Sound of Thunder." [*Weird Science-Fontosy* #25]

Meglin: That's right. We always called it "The Sound of Thunda," in honor of Frank. I'm two or three of the guys on the cover, and Al and Ange drew themselves and George and I in the story several times from shots we took one afternoon on Al's roof. So we were all involved. Of all of us, only George Woodbridge didn't work directly for EC. He was working for Harry Harrison, but the comics really started to die at that point and George went from Harry Harrison to Stan Lee's comics [Atlas]. Unfortunately, the kind of stuff he would have been asked to do for EC wasn't being done by them anymore. *Frontline Combat* and *Two-Fisted Tales* were gone, and that was George's area. So he was doing stuff for Stan Lee and then for Classic Comics, where he did some Civil War and historical stuff. Then he got involved with the print collectors and the American Historical Society. Woodbridge was a military historian, an expert in the field. Later on he was hired by *Life* magazine as a consultant for their Civil War Centennial issues. He had to oversee the work of top illustrators, Noel Sickles, Tom Lovell, Louis Glanzman, and other well known artists of the time. They even featured a four-page spread of George's military plates—quite an honor.

George Woodbridge Christmas card, 1953



GG: How did you come to submit story ideas to *Ponic*?

Meglin: I was a "funny kid from Brooklyn" that could write, but I never really thought of doing it as a profession. I went to art school to be a serious book illustrator. I wrote some scripts for George and Ange to use as class assignments or page samples, and when George started getting work from Harry Harrison's western books, George brought me along. Harrison asked me to write "true life westerns" for George to illustrate—Wyatt Earp, Billy the Kid, Wild Bill Hickock, that kind of thing. It was easier than working two part-time jobs, as I had been doing, to help pay for my art training. But I was always keeping these guys laughing—saying things and doing things that made them say, "Jesus Christ, you should be working [on humor]." But Kurtzman didn't want help; he wrote everything, so there was no opening for humor. Nor was this my aspiration. I was a very serious illustrator. I never could draw funny—nothing I liked—so I never aspired to this form. But Williamson had mentioned me to Gaines and Feldstein, and not long after they started to do *Panic*. Feldstein was an expert in horror and science fiction, but he wasn't a humorist as was Kurtzman. Al needed some help with *Ponic*, and got it from people like Jack Mendelsohn. Feldstein called me to his office when we had visited one time and he said, "Listen, I need ideas. We will buy whatever ideas you can send us for *Ponic*." So I said fine, and that night I came up with an idea for the Dick Tracy comic strip ["Tick Dracy," *Panic* #5]. I was not a real *MAD* devotee at the time, but I quickly went through the *MAD*s to see what they hadn't done. I sold them my idea for the Dick Tracy parody, a silly thing about how Tess Trueheart's getting all scarred up and they don't know which of Tracy's sadistic arch villains is doing it. It ends up that it was an oblivious Tracy himself cutting up his girl friend with his nose. [laughter] You know, Tracy has this lethal weapon for a nose. So they bought it. I didn't write it; Al Feldstein laid it out as he did all these things, but I had plotted it and I had come up with the characters. They gave me a pittance, but they were very appreciative. The next story idea I gave them was the Phantom ["The Phansom," *Panic* #6]. Then came my favorite one, "Comic Strip Ads," [*Ponic* #6] which were satires of popular comic book ads of the time; those I practically wrote each one. Then the last thing I did was a takeoff on the *Heart of Juliet Jones*, ["The Heartaches of Joliet's Groans!," *Panic* #12] and the whole gimmick was that they break into the comic strip underneath, because in those days the *Heart of Juliet Jones* always appeared above *Rip Kirby*, at least in New York City. It may not have made much sense in Des Moines or Duluth, where the two strips were probably not stacked the same way—if they even appeared in the same paper! That was the last one I sold to *Panic*. The horror comics had died, and EC tried the New Direction comics and the Picto-Fiction magazines. I wrote one complete story about Julius Caesar that they were considering for *Volor*.

GG: Do you still have a copy of the script?

Meglin: No. *Volor* died at #5; this was kind of slated for #6. I also did another one, a twist ending science fiction kind of thing. I can't think of what comic book I had written it for because I don't know that they were still doing science fiction at the time.

GG: Yeah, they still were, right up to the end.

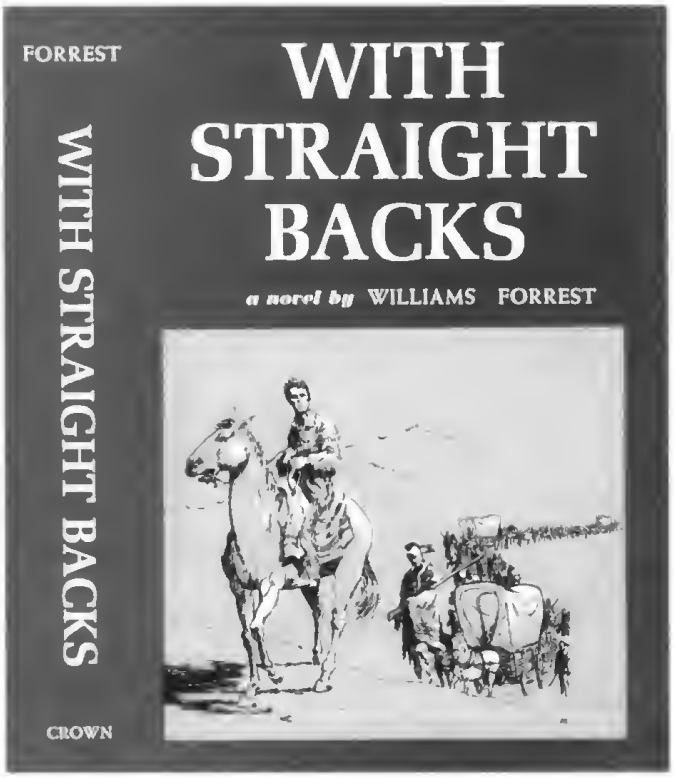
Meglin: Now, you've got to understand, I'm very vague about this stuff because by then I had fully given up on the comics; I was totally enmeshed in the illustration field. I wasn't hanging around with Williamson much, and with Angelo and Frazetta only to play ball. I was not in the comic book world; they paid lousy, the industry was dying. There was no future; there was a "paid by the pound" kind of thing. EC was the best outfit, but EC was dying. So I was out of it, and I was building up my illustration portfolio. I had started to get more success as a writer in comics, and I didn't want to do that. I wanted to devote full time to illustration, book illustration especially. EC was then down to just *MAD*, and that was Harvey's baby. Feldstein was out looking for work—Bill Gaines had to let him go; there was no need for his services. Al did a comic book, *The Yellow Claw*, for Stan Lee, who was

no longer competition for EC. Johnny Craig was gone too. Kurtzman just kept the people that he liked for *MAD*—Elder, Davis, and Wood; all the rest were let go. Once they needed a hunting illustration done in a fine-line style, so they got Krigstein to do a piece. A beautiful piece, but it was almost a takeoff on book jacket/magazine illustration at the time; that's why they got Krigstein. I think they even got Crandall to do one thing. But these guys were not going to be fitting in with *MAD*, and Bill Gaines had ceased all other publications, so the whole field dissolved. Of the writers involved with the EC line, only Jerry De Fuccio stayed connected. Jerry had written quite a few prose "filler" pages for EC, and when Feldstein took over *MAD* magazine, Jerry became the first full-time hired hand. Jerry knew and loved comics more than anyone I've ever known. He could recall things that artists and writers had forgotten about their own work. They'd be amazed! Anyway, when Kurtzman left *MAD*, I immediately got a call from Feldstein; this was early '56 when I was still in art school. He said, "How would you like to sell me more ideas? I took over *MAD* magazine." And I said, "I don't know." He said, "I really need the help, it'll be quick money, we pay better than we did for comics—$25 a page." I think I was getting $7 a page for comics, and at $25 a page, knock out a three-pager, that was $75. I was working part time at the art school



Tarres and Williamson

for $15 a week. I said, "Holy shit, yeah, I'll try." [laughter] I sold them a few articles, and shortly after I was hired full time. I had just gotten out of art school. I had finished my last classes in the summer, and they said, "Start working full time in September as *MAD*'s idea man." I was getting married in December, so I wanted to have a steady job. I was getting some freelance illustration work here and there. I did a book jacket for Crown Books [*With Straight Backs*, 1956, pictured above], and some stuff like that. I was averaging about $50 a month, and here they were offering me $55 a week. I was hired on at *MAD* full time, and I thought it would be just a temporary job. Actually, I had already taken an illustration job at McGraw-Hill. I was supposed to start on a Monday, and Feldstein called me that Friday and said, "I'll offer you whatever they do." I said, "No, this is doing art." And he said, "Well, I thought you were getting married?" I said, "I am, at the end of the year." He said, "Are you going on a honeymoon?" I said, "Yeah, we're going to take a month off, go cross-country by car and go visit my sister in California." "Did you tell that to McGraw-Hill?" "No." "Do you think after



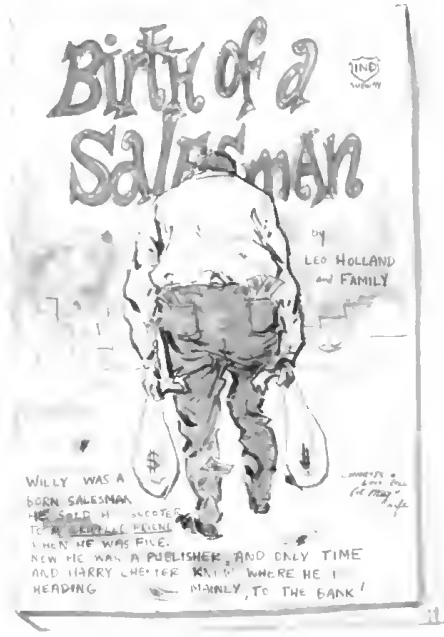
working there 3 1/2 months, they're going to give you a month off? Even without pay?" I said, "You don't think so, huh?" [laughter] He said, "No, I don't think so, but if you work for me, we'll give you the month off. Without pay, but at least when you come back you'll have your job." So I said, "Okay, I'll do it," because in those days if you got drafted, you were in the army for two full years; you couldn't get out of it. I knew it was just a matter of time; I figured within a year I'd be drafted anyway. So I thought, "I'll work full time, and make a little money." I didn't expect to stay at *MAD*, but I'm still here.

GG: And the Fleagles?

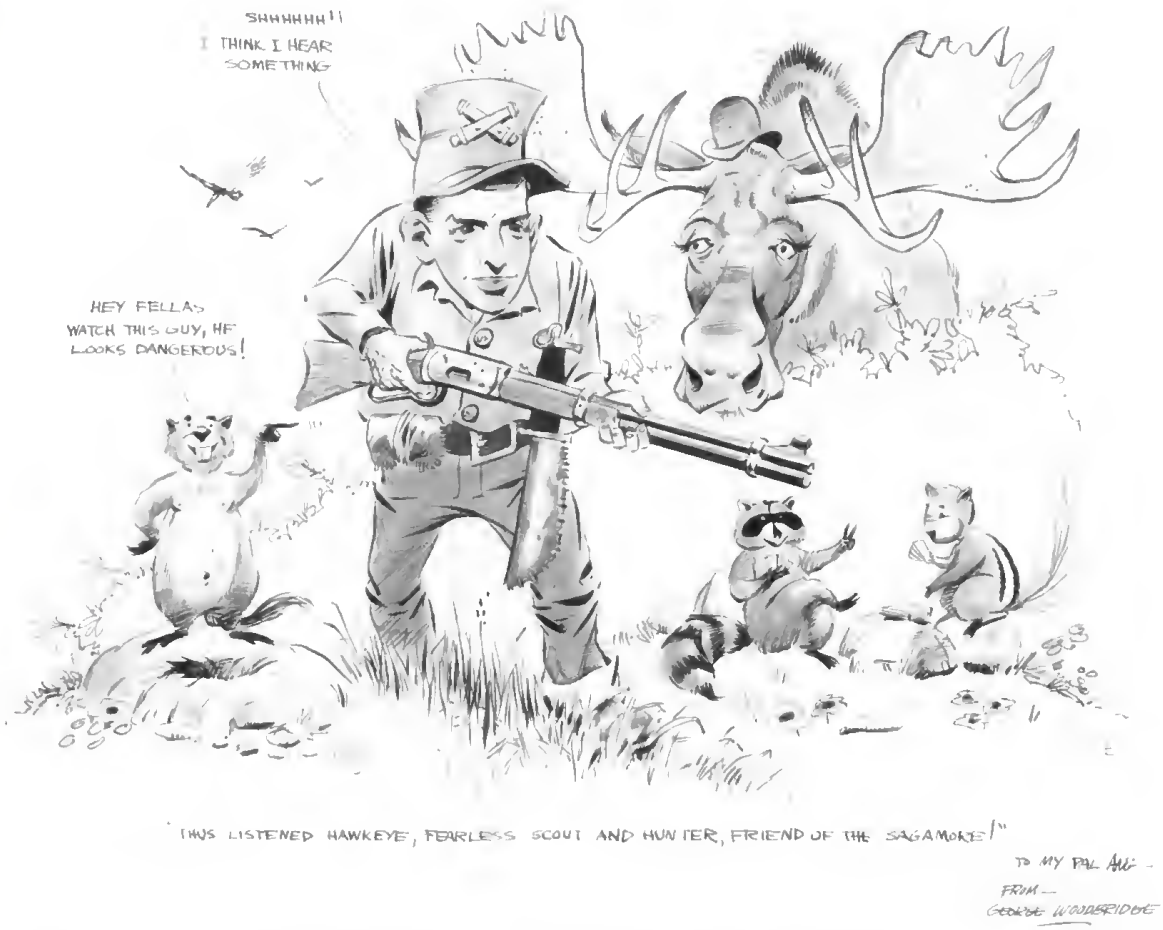
Meglin: Good friends, good times, good years.

GG: That sounds like a Lowenbrau commercial!

Meglin: Good Lord!



Private Nick Meglin presented this drawing to Bill Gaines around 1958 while still in the army. The sketch is both a take-off on *Death of a Salesman* and a comment on the fact that *MAD* magazine had been doing particularly well.



Angelo Torres (obove) ond Nick Meglin (below), chormingly rendered by George Woodbridge in 1954. The illustrotions commemorote o hunting trip thot Torres, Meglin, Woodbridge, ond Frozetto took in thot yeor.

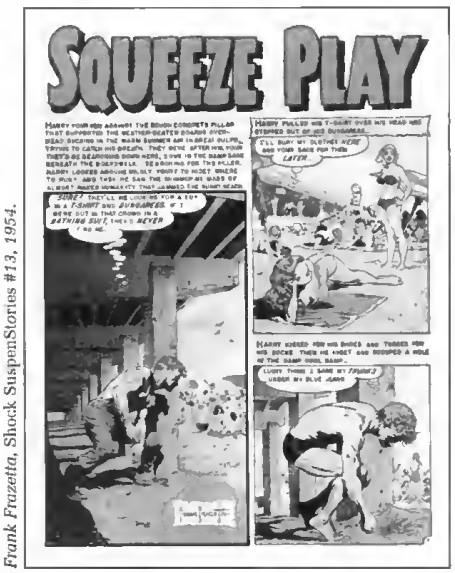




Birthday card illustratian dane by Frank Frazetta far Angela Tarres in the mid 1950s.



Roy Krenkel, Incredible Science Fiction *#31, 1955.*



Frank Frazetta, Shock SuspenStories *#13, 1954.*



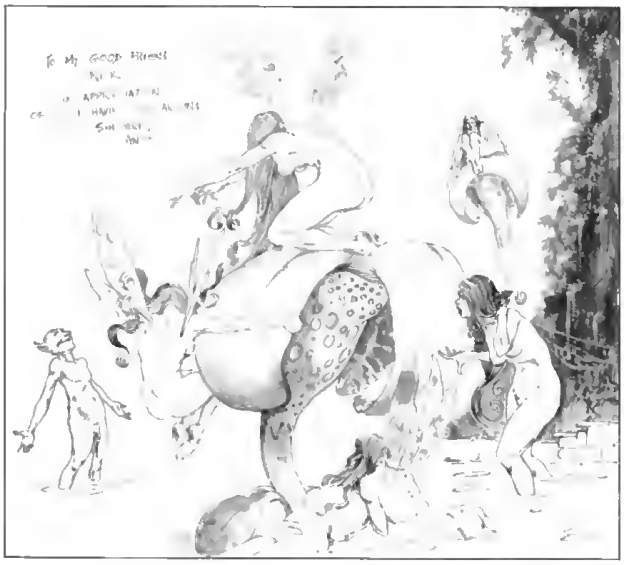
Angelo Torres, intended for Incredible Science Fiction *#33, 1956.*

Ray Krenkel, Frank Frazetta, and Angela Tarres each completed anly ane sala jab far EC. Rejected by the Camics Cade Autharity, Tarres's stary remained unpublished until 1971, when it finally appeared in The EC Harrar Library *(Nastalgia Press).*



Courtesy estate of Roy G. Krenkel

Roy Krenkel birthdoy cord by George Woodbridge; note the "from the Fleogles" tog on the ticking birthdoy present. (above)
Delightful foiries done in the mid 1950s by Angelo Torres while ot the School of Visuol Arts. (below left)
Jerry De Fuccio, Nick Meglin, Al Feldstein, and Bill Goines shore o moment of MAD*-ness, circo 1964.*







Herb's Brother

by Carl Wessler

This is the psychological story of a timid soul, Herb Fenton, told by himself. Nagged, dominated by his wife, neighbors, and fellow workers, Herb is near the breaking point.

One Saturday afternoon, while his wife is out shopping, Herb hears a knocking at the door. He answers and is startled to see his twin brother there, suitcase in hand. Herb is more than a bit uneasy, for while his brother is an identical twin in appearance, he's a ne'er-do-well, a dashing, dangerous gent.

Illustrated especially for Tales of Terror!/The EC Companion *by Johnny Craig.*



Herb isn't any too happy to see brother John, and doesn't hesitate to remind him that his wife, Edna, has forbidden John ever to come to their home. That doesn't stop John; he stays, skillfully managing to avoid Edna by hiding in the guest room cupboard, dodging behind drapes, et cetera. Herb is nervous, but he admires John's daring and wishes he were more like him.

John slowly gets brother Herb to show some daring. He even gets Herb to slip out with him at night, while Edna is asleep. Herb shrinks back as John commits some small crimes, just to show his timid brother there's nothing to be afraid of. Slowly Herb



gets courage and daring—and to prove his nerve he hits a man over the head and robs him. Not to be outdone, John pulls a short sword from the head of his cane and stabs the man to death.



The mysterious murder makes the headlines; it's the talk of the town. Herb is secretly thrilled when his wife speaks of it at breakfast; he talks excitedly to John about it when he smuggles some food in to his brother.



But one night, while attacking a man, Herb is seized by detectives. He screams for John to help him, but John



laughs and runs away. Herb goes wild and struggles with the officers, but is subdued. Herb is in a padded cell when his wife comes to see him. He's crying that it's all John's fault, et cetera. The two detectives ask about Herb's brother John; they want a description. Edna looks very puzzled—she grew up next door to Herb and she knew his parents . . . and she <u>knows</u> that Herb never had a brother. He was an only child!

The End



THE EC "THANK YOU FOR YOUR NOTE" FLYERS



JOHN SEVERIN


THANKS FOR YOUR NOTE — THE E.C. GANG
SEE-I TOL' YA HE'S GOT ROCKS IN HIS HEAD!
I WIN- I GOT THREE OF A KIND!
LYLE STUART BUSINESS MANAGER
REED CRANDALL
-GOSH, THESE COFFINS ARE REALLY COMFORTABLE.
JOHNNY CRAIG
MARIE SEVERIN
B. Krugstein.
SHIRLEY NORRIS
-SHE OUGHTA FLY NOW!
DEAD LETTER DEPT.
-DAD, COULD WE HAVE THE KEYS TO THE HEARSE!
EVANS-
H. Kurtz
W. GAINES
NANCY SIEGEL
-WE DID IT AGAIN!
E.C. STAMP
FOOD FOR THOUGHT
AL WILLIAMSON
ELDSTEIN
Joe Orlando
GHASTLY Ingels
wood
BILL ELDER
BANNED WANTED SUED!
E.C. PENCIL SHARPENER
E.C. ERASER
JACK DAVIS
A MEETING OF THE BORED
JACK KAMEN
GUN POWDER
J.P. SEVERIN
BILL ELDER

BILL ELDER



Marie Severin



M.C. Gaines in 1947.

Narrative Illustration is an essay on comic art written in 1942 by Golden Age comics pioneer and EC founder M.C. Gaines. The *Overstreet Price Guide* lists the pamphlet as "very rare; only one known copy." More than one copy is extant, but the book is quite scarce nonetheless.

Narrative Illustration

THE STORY OF THE COMICS

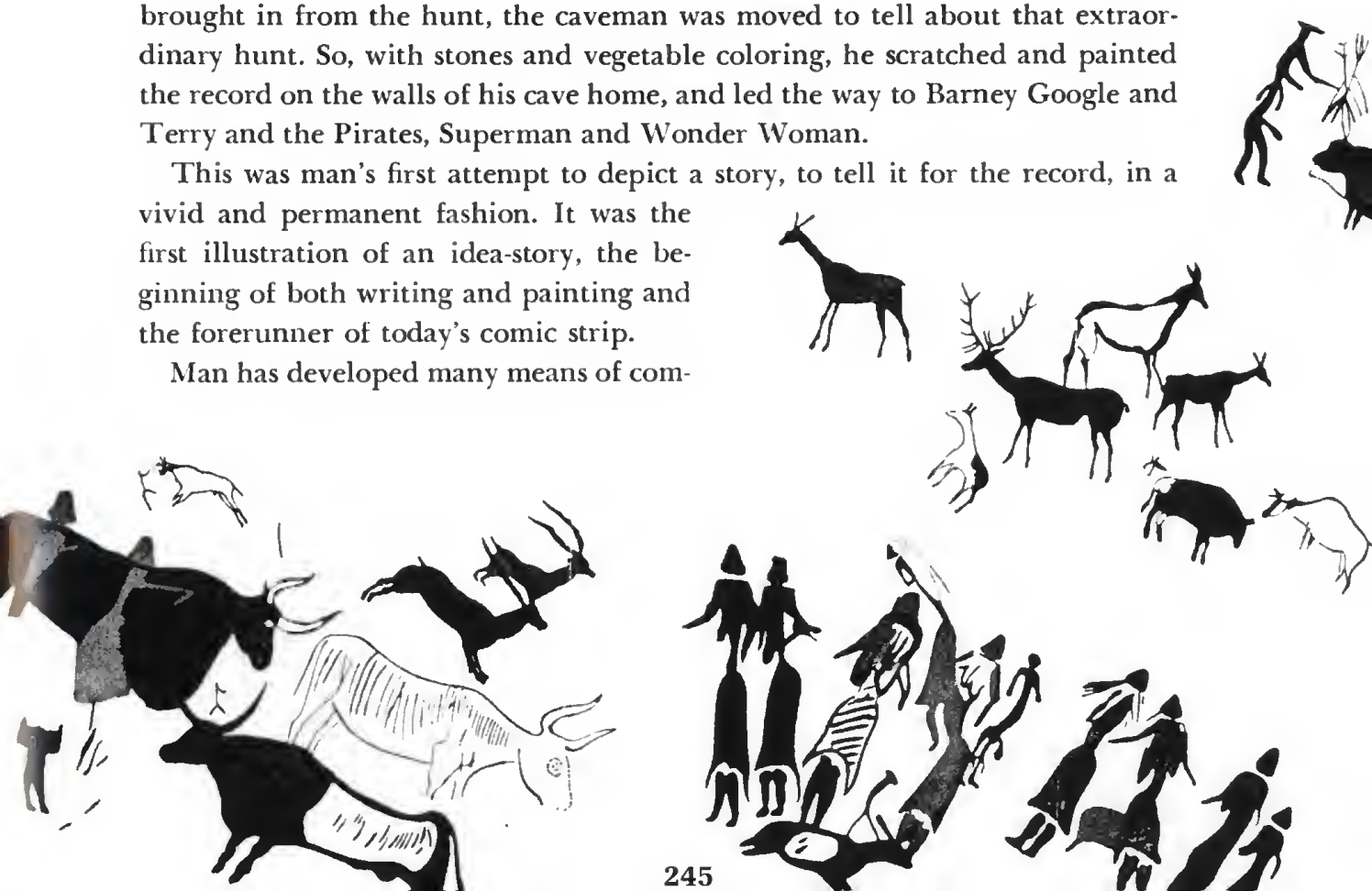
M. C. GAINES

IT SEEMS that Little Orphan Annie isn't an orphan after all. Her ancestors include Sumerian army men whose exploits are celebrated in tablets long buried under desert sands, and Nile women of far-off centuries whose daily lives are enshrined in ancient picture tale.

When man climbed down from trees, straightened his back and looked around at the world, he started getting ideas. For a time, he was able to convey these ideas with a few grunts and a stone ax. But, though this method of enforcing ideas still persists, its limitations were early recognized. A refinement of ideas needed a refinement of expression. And while still sitting around a fire on his haunches and gnawing at the under-done leg of the animal he had just brought in from the hunt, the caveman was moved to tell about that extraordinary hunt. So, with stones and vegetable coloring, he scratched and painted the record on the walls of his cave home, and led the way to Barney Google and Terry and the Pirates, Superman and Wonder Woman.

This was man's first attempt to depict a story, to tell it for the record, in a vivid and permanent fashion. It was the first illustration of an idea-story, the beginning of both writing and painting and the forerunner of today's comic strip.

Man has developed many means of com-





Ancient Egyptian daily life

munication: writing and printing, dancing, music, radio, motion pictures. But down through the ages, he has continued to use the picture-story as one of the most eloquent mediums of expression. It is a natural form, for man thinks in images, just as the child draws a story before he can write.

The chieftains and kings used narrative art to make their honorable records endure. To give a permanence to life after death, the ancients inscribed everyday scenes in pictures on the walls of their tombs. The ease with which the idea could be conveyed through the picture-story has been discovered and rediscovered at each step of human progress. When it was unknown or forgotten by a race or nation, it reappeared as a natural and inevitable invention in the development of civilization. It was used to record religious rituals, historical events, and sacred myths. It was employed for propaganda, vanity, or just for the sake of laughter. The simple, direct drawing also lent itself to satire and caricature and became an important political weapon.

Raphael made cartoons, large preparatory sketches, to assist him in painting his frescoes. The word *cartoon* comes from the French *carton* and the Italian *cartone,* from the Latin *charta,* meaning paper. The word *caricature* means to charge, to overload, or to exaggerate, and the invention of mock-portraiture is attributed to Annibale Carracci (1560–1609), who was a master of classical painting and founder of an academy.

Thus evolved a group of artists who, through line sketches, were quickly able to convey an idea and tell a story. When political pressure became heavy and the prison awaited the man who wrote what he thought of a ruler, these facile artists found they could easily overload a line drawing with the character of the subject. Not a word was said, but a story was told.

This story has been documented in an exhibition by the American Institute of Graphic Arts, now touring the country. Assembled under the direction of Miss Jessie Gillespie Willing, Program Chairman of the Institute, the exhibition sets forth for the first time a history of narrative art from the first recorded picture-story to the comic book of the twentieth century.

Earliest sample of comic strip lineage to be seen in the Institute's exhibition is a drawing copied from a rock shelter in Cogul, Spain (see preceding page).

2

This graphic representation was made before the beginnings of recorded history. Similar wall scratchings have been found by anthropologists in other parts of western Europe and in Africa. Gerald McDonald of The New York Public Library, advisory board member in charge of the ancient section of the exhibit, says, "In this panel showing a buffalo hunt and people celebrating, I believe the artist probably wanted to say: 'Here we are on a hunt. Here are the big animals we killed. And here is the big dance we had in celebration.' The pictures are not unlike a page from a snapshot album where the proud fisherman is photographed with his catch."

It is curious to note the similarity between the prehistoric paintings and the paintings of the American Indians done in comparatively recent times, such as that of the life of the famous Sioux Indian, Sitting Bull, drawn on muslin and now preserved in The New York Public Library.

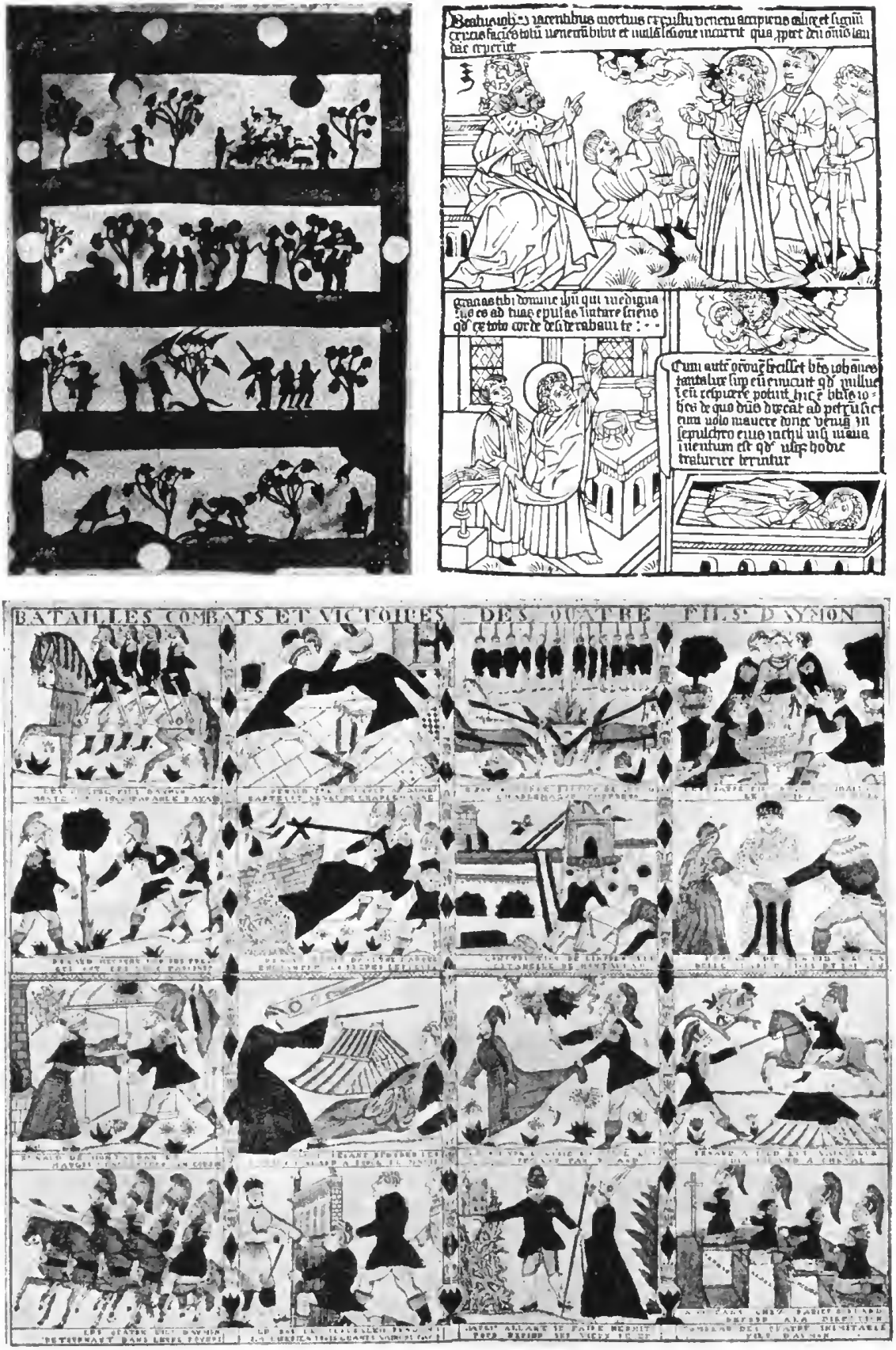
Early mosaics in shells, lapis lazuli, and pink limestone, from Ur, dated 3500 B.C., tell the story of the Sumerian army at war, and show the royal family at feast. Scenes from daily life in ancient Egypt, taken from the tomb of Menna, show two girls engaged in a hair-pulling contest as another girl removes a thorn from her foot. Most of the art of ancient civilizations pictures the heroic or the sacred, but in Egyptian tombs there can be found records of more commonplace events, and scenes which are essentially comic.

In a ninth-century Carolingian manuscript, known as the Bamberg Bible, nature is an actor in the picture-story of Adam and Eve in the Garden of Eden. The tree shelters and comforts Adam and Eve at first, then in a later scene points an accusing finger-branch, much as Disney's trees in the Snow White forest scene, or Art Young's gnarled and knotted arboreal fantasies.

An early use of animals to satirize humans is found in the Japanese Kôzanji scrolls by Toba Sôjô (1053–1140), which show hares and frogs in humorous archery tournaments. In other sequences of the scroll they are shown in aquatic sports and wrestling matches, while a monkey in the garb of a priest officiates at a Buddhist ceremony.

Kôzanji scroll





The Bamberg Bible picture-story of Adam and Eve in the Garden (upper left). *Apocalypsis Sancti Johannis*, c. 1470 (upper right). Below, French story, "Quatre Fils d'Aymon," from "Image Populaire," printed at Orleans in the eighteenth century

In western Europe religious stories were mainly the early subjects, as exemplified by the Joshua Scroll of the tenth century. A picture-scroll, illustrating the story of the book of Joshua, it is presumably a copy of a scroll originally made many centuries earlier.

With the initial developments of printing appeared the fifteenth-century blockbooks. Among those bearing a remarkable resemblance to the modern comic book are the *Biblia Pauperum,* a sort of harmony of the gospels done in pictorial form, *Apocalypsis Sancti Johannis, Das Buch von dem Entkrist,* and *Defensorium Immaculatae Virginitatis.* The blockbooks tried to tell their stories without words, and when words were used, it was with a scroll-like balloon. They mark an early attempt to reach a popular audience, as prior to their appearance books had been directed almost entirely to scholars and church dignitaries.

Martin Luther used the picture form to popularize his religious ideas. In 1521 he published his *Passional Christi und Antichristi,* showing the humility of Christ in contrast to the pomp and pride of the churchmen. Hans Cranach was the artist and the idea behind his work stems, it would seem, from one of the fifteenth-century blockbooks, *Das Buch von dem Entkrist.*

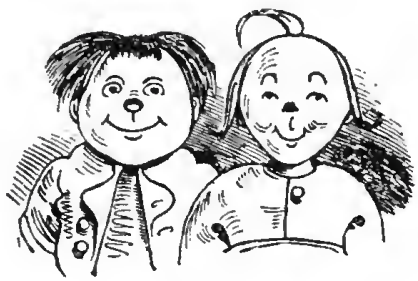
Hieronymous Bosch, Peter Bruegel the Elder, and the illustrator of Brandt's *Ship of Fools* were noted in this period for the striking power of their satire. Hans Holbein the Younger, too, was interested in both comic art and the idea of picture sequences as is shown by his marginal drawings for Erasmus' *Encomium Moriae,* 1515, and his illustrations of the Dance of Death in *Imagines Mortis.*

With the introduction of new methods of printing, engraving, and the like, opportunities for wider circulation arrived. William Hogarth's (1697–1764) stinging social comment in such works as *The Rake's Progress* gave caricature a new impulse.

The great caricaturists of the eighteenth and nineteenth centuries were skilled in the use of the sequence of panels, just as in the modern comic strip. James Gillray (1757–1815), master of political broadsides, satirized the country squire in his hunting series. Others of this rich period were Thomas Rowlandson (1756–1827) who used enclosed balloons, and the great George Cruikshank (1792–1878) who sharpened his pen on prince, court, and people.

In France and in Germany, as well as in England, the artists were turning out picture-tales for the people. Among them were Honoré Daumier (1808–1879) with his cartoons, *The Labors of Hercules* by Gustave Doré, published

in Paris in 1847 when Doré was fifteen, and *Les Amours de M. Vieux Bois,* by Rodolphe Toepffer, 1860. The incomparable drawings of Wilhelm Busch, master of line drawing, are found in his *Sketch Book,* as well as in his famous book about the two naughty boys, *Max und Moritz.*



Max *und* Moritz

Besides the picture books and the varied influences which have been mentioned, three other forces were at work in the nineteenth century which were to set the pattern of the comic strip before it finally emerged as a feature of the modern American newspaper. One was the popular penny sheet, known in France as the "image populaire" and in Germany as Bilderbogen. In them and in the comic sequences of European and American periodicals the basic features of the comic strip were so fully developed that the newspaper comic strip was full grown at the time of its birth. It was only necessary to adapt it to newspaper printing equipment and to discover the preferences of newspaper readers. The third force may have been less tangible. But the magic-lantern slide, with its series of pictures which were often humorous, stirred the imagination of the comic artist just as it did the men involved at the end of the nineteenth century in experiments with another closely related art, that of the motion picture.

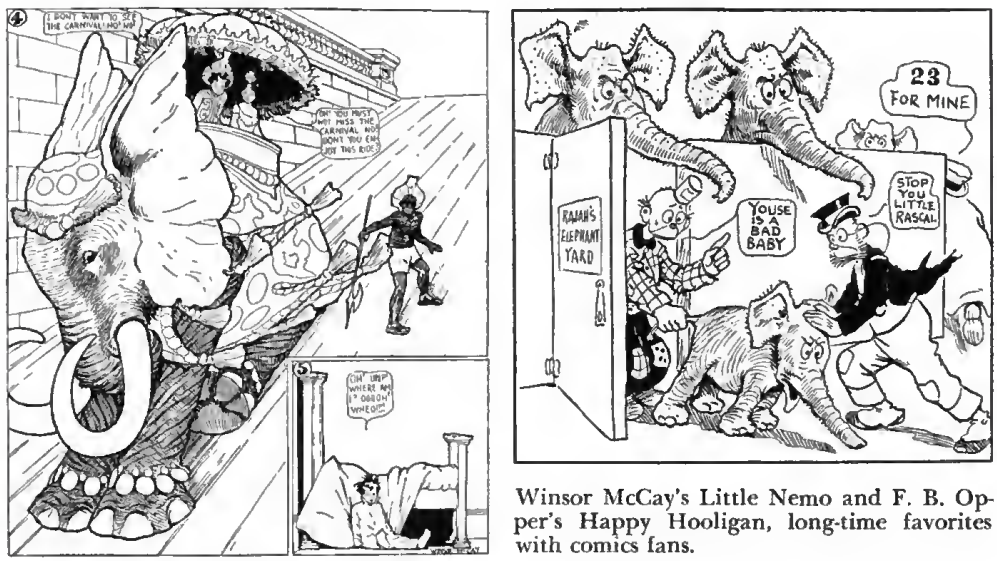
The 1890's saw the development of the first comic cartoons in sequence in American newspapers. In 1894, R. F. Outcault, a staff artist on the *New York World,* did a series on a clown and a dog at a picnic. The *World* had obtained a color printing press, with the original intention of using it for fashion pictures. Outcault was asked to do a weekly page using the characters he had drawn to illustrate a story called "McFadden's Row of Flats" by E. W. Townsend. Taking these tough kid characters, he wove them into a weekly picture-story, first called "Hogan's Alley," then "The Kid." Later, when Outcault went to the *Journal,* the colorist painted the "Kid's" shirt yellow, and the strip came to be known as "The Yellow Kid." There were many protests from par-

ents who thought the "Kid" too vulgar, and to mollify them, Outcault lengthened the shirt-like garment the "Kid" wore.

Immediately after Outcault's first sally into comic continuity, a number of other strips were started. Artists of the day included Frederick Burr Opper of Happy Hooligan fame, and T. S. Sullivant, whose animal pictures, with their lugubrious and expressive faces, were masterpieces of drawing. The story is told of the painstaking care with which Sullivant drew. When given an assignment to do a donkey sitting in a chair, he worked for hours and hours. Finally, complaining bitterly, he unburdened himself to Opper, who laughed away his problem, picked up a pencil, and swiftly drew the comical donkey, over Sullivant's protests that no animal could assume such a position. Opper was one of the most prolific of the early artists.

In 1897, Rudolph Dirks was asked to build up a series of stories along the lines of Wilhelm Busch's Max und Moritz. He called it the "Katzenjammer Kids." Mr. Dirks still draws this strip under the title of "The Captain and the Kids" for United Features Syndicate, for when he left the *Journal* in 1914 to go to the *World,* he found he could not take the title with him. H. H. Knerr was hired to continue the "Katzenjammer Kids," which he does to this day for King Features Syndicate.

The color printing of the first comics was often comical in its results. For some time, the register of the colors was rather weird. The first artists furnished



Winsor McCay's Little Nemo and F. B. Opper's Happy Hooligan, long-time favorites with comics fans.

a black line drawing, from which a wet plate negative was made. From this, four prints were made on zinc plates, one of which was etched for the black key plate. The artist then colored his black sketch, and from this the platemaker laid in by hand the red, yellow, and blue on the other three plates, using Ben Day films to get the desired color effects. This system was finally perfected and is used today on all comic products printed from relief plates. The Ben Day process was used exclusively on color plates up to about 1923, when experiments proved that four-color process plates could also be printed successfully on rotary four-color newsprint presses.

Not only in New York, but in Chicago and San Francisco, artists were called upon to create new characters for comic pages. James Swinnerton, a fine stylist and the creator of "Mr. Jack" and "Little Jimmy," says in an interview reported in *Editor & Publisher,* July, 1934: "Some forty years ago, we artists of the newspapers were a badly driven lot. The 'zincograph' cuts had just replaced the old chalk plate, and in the change, there was a rush to do great stuff with the new process which gave more latitude and speed in reproduction of pen and ink drawings.

"The artist of that date had to go to all sorts of happenings that are now covered by the staff photographers, as photographs were not yet produced successfully on news pages. A typical day was spent covering, say, a flower show or trial in the morning, a baseball game in the afternoon, with, maybe, an art opening, and a murder or two at night.

"One had to be able to draw anything at a moment's notice. Those of us who had a comic turn in our work would try to crowd a comic drawing in whenever we could, and, so doing, our editor began to find out that a good cartoon, or comic drawing, drew more notice from the readers; and in that way, the comic drawing in the newspaper world gradually came into its own.

"In those days, we swore by Zimmerman and Opper and others of the grotesque school who illustrated printed jokes. It was not the fashion to have balloons showing what the characters were saying, as that was supposed to have been buried with the English Cruikshank, but along came the comic supplements, and with Dick Outcault's 'Yellow Kid,' the balloons came back and literally filled the comic sky.

"They have stayed with us ever since. The style of our comic subjects which appeal to the public has changed at least three times in forty years. The old grotesque stuff would not be successful now, and the family happening, so popular today, would have been considered tame and silly then."

8

The daily strip did not appear until after the turn of the century when Winsor McCay, who had been doing "Little Nemo" and "Dreams of a Rarebit Fiend," did the latter as a daily strip to go across the top of the page. McCay used the dream as an excuse for fantasy. He was a prolific and expert artist who achieved a feeling of great proportions in his work. Under the pseudonym of Silas, he turned out "A Pilgrim's Progress," "Hungry Henrietta," and several other strips.

During the first ten years of the century, Sunday comic supplements appeared all over the country. Outcault evolved "Buster Brown," whose tricks invariably got him into trouble. The last panel usually showed "Buster Brown" with a pillow tied behind him, writing an impertinent moral. This was the first character to inspire clothes-trends. Buster Brown collars, shoes, and hats were to be found in most every child's wardrobe.

Carl Schultz, big and blustering, brought "Foxy Grandpa" to New York, and in the years it ran, the two young imps were never able to outwit the cagey old man. Here again were Wilhelm Busch's Max und Moritz, now thwarted at each turn by someone who could beat them at their own game.

E. D. Kemble was another early artist in the field of the comic strip. He had published, as had most of these pioneers, in *Puck*. He originated "Black Berries," colored comic characters, for the *World,* in 1897.

The "Monkeyshines of Marseleen" by Norman E. Jennett, "The Kid" by F. M. Follett, "Uncle Mun" by Fred Nankivel, are among the early strips, no longer seen, which are in the exhibition. Other creations by Opper are also included: "Alphonse & Gaston," "Maude the Mule," "Mr. Dubb and Mr. Dough," and "Our Antedeluvian Ancestors."

The strip entered its golden period around 1910 and continued until 1930, as distinctly "comic" in content as well as form. At the opening of the exhibition, however, Gilbert Seldes said that the real golden age of comic strips would always be the time when each person first discovered them for himself — when they became a part of his life.

"Bringing Up Father," by George McManus, started 31 years ago. It now appears in 71 countries and 27 languages and has been adapted to stage, motion pictures, and radio. Even a tapestry was woven about Jiggs and Maggie in Persia. Undoubtedly, it is the universality of the henpecked husband that accounts for the international appeal of these characters.

George Herriman first started with such strips as "The Dingbats" and "The Family Upstairs." His style was unique, his humor eloquent. Both have inspired



A trio of Fontaine Fox's Toonerville characters

other artists. He started to run a sub-strip under "The Family Upstairs." It was a story about a cat that was in love with a mouse. This strip finally matured into "Krazy Kat." Herriman was noted for the fine detail and non-sequitur backgrounds in his strip. "Krazy Kat," long a favorite of intellectuals, has inspired a symphony.

The exhibition brings together many other strips of historical significance. The first girl strip, still running, was originated by Cliff Sterrett, a distinct stylist and master of pantomime. This strip is "Polly and Her Pals."

Before Sidney Smith drew "The Gumps," he had a strip called "Buck Nix," which is on exhibition.

One of the greatest newspaper cartoonists was T. A. (Tad) Dorgan. He affected the work of many to follow and originated such expressions as "Thanks for the Buggy Ride," "Hot Dog," and "Yes, We Have No Bananas."

Bud Fisher, the creator of "Mutt and Jeff," first worked on the *San Francisco Examiner* for $15 a week. He first drew Mutt and later added Jeff to the strip. Recently these two characters celebrated their thirty-fifth anniversary.

The picture of the period would not be complete without Wallace Morgan's "Fluffy Ruffles." When first assigned to this task, Mr. Morgan had to cull the Paris fashion magazines for styles in which to clothe his beautiful character. Fluffy Ruffles shoes and suits were the rage before World War I.

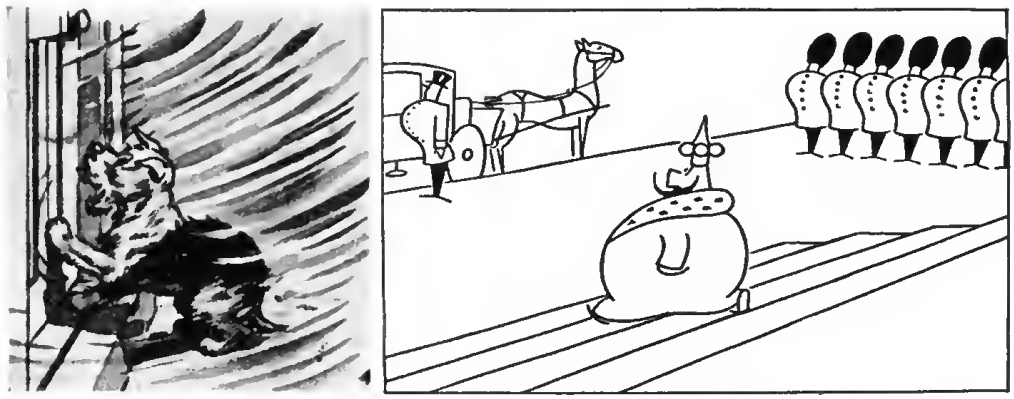
Tom Powers, the great stylist, worked primarily in the political cartoon medium, but will never be forgotten for his famous "Joy and Gloom" series. Another famous stylist, who not only has influenced artists by example, but has been a friend and adviser to young cartoonists for years, is Fred Cooper, a member of the advisory board for the exhibition and designer of its invitation.

In the late twenties, one of the most quoted artists was Milt Gross. His "He Done Her Wrong" is a wordless novel in cartoons, and is rated among American masterpieces of humor.

Not many artists have been able to achieve the fine dog drawings of Edwina, one of the few women to gain success in the field of the comic strip. During

A sample of Milton Caniff's strip (© News Syndicate Co.), voted the favorite at the A.I.G.A. Comics show in New York





Edwina's Sinbad of 1916 and Otto Soglow's Little King (© King Features Syndicate)

the twenties, Harry Hershfield's "Abe Kabibble" was most popular. Hershfield was a master of melodrama and rapid action.

Clare Briggs was the first outstanding artist of the human-interest school, with his "When A Feller Needs A Friend," "Life's Little Tragedies," and "Mr. & Mrs." He was closely followed by H. T. Webster, whose "The Timid Soul" is a present favorite.

Rube Goldberg, famous for his "Crazy Inventions," was a mining engineer and applies many scientific laws to his side-splitting fantasies.

In 1920, Billy de Beck originated "Barney Google" and this superb character, done with the masterful touch of a Dickens, has remained among the ten most popular strips for twenty years. As well as being a notable stylist, de Beck gave the English language such phrases as "Banana Oil," "Horsefeathers," "Sweet Mamma," "Hotsy Totsy," "Heebie Jeebies," and "Tetched in the Haid."

The exhibition includes samples of all popular strips today. To name a few: "Fritzi Ritz," Ernie Bushmiller; "Li'l Abner," Al Capp; "Smitty," Walter Berndt; "Dick Tracy," Chester Gould; "Betty," C. A. Voight; "Winnie Winkle," Martin Branner; "Joe Palooka," Ham Fisher; "Gasoline Alley," Frank King; "Skippy," Percy Crosby; "Prince Valiant," Harold E. Foster, considered one of the greatest artists; "Thimble Theatre, starring Popeye," Elzie Crisler Segar; "Buck Rogers," Dick Calkins; "Moon Mullins," Frank Willard; "Wash Tubbs," Roy Crane; "Tillie the Toiler," Russ Westover; "Blondie," a real ambassador in South America, Chic Young; "Henry," Carl Anderson, who, when he was over seventy, originated this strip; and "The Little King," Otto Soglow.

In particular, one should mention Milton Caniff, whose strip, "Terry and the Pirates," is rapidly becoming one of America's top favorites. Caniff is the idol of the young developing cartoonists today. He practically uses a motion-picture technique, getting odd angle shots and developing his story so that he can use his characters in pantomime, without balloons. His strip was voted the favorite by visitors who came to the comic strip exhibition while it was on view at the National Arts Club.

It was in the early thirties that many of the strips turned from the comic to the adventure motif. Illustrative of this trend are "Little Orphan Annie," "Dick Tracy," and Caniff's "Terry and the Pirates." If James Swinnerton is right in saying that the subject appeal of the comics has had three major phases in forty years, the grotesqueries and the farces of family life being two, the adventure story is obviously the third.

In 1933, the first comic book, in its present form, made its appearance. It was called *Funnies on Parade* and contained reprints of Sunday comic pages. This book and the next to develop — *Famous Funnies* — and then a complete book about Skippy (both of which also contained reprints of Sunday pages) were sold to large companies as advertising premiums.

Famous Funnies was used also as the title of the first book to be put on sale to the general public, marketed, at first, through chain stores and later on newsstands. Its success very soon inspired a number of new magazines, employing the same general format and using reprints of Sunday comic pages.

In 1935, the first original art work appeared in a magazine called *Fun*. The use of original material for comic books did not achieve its majority until after the advent of "Superman" in 1938.

"Superman," the creation of Jerry Siegel and Joe Shuster, was turned down by practically every comic syndicate until the writer brought it to the attention of the publishers of *Action Comics*. It was an immediate success and the superhero was launched. Such characters as "Batman," "Flash," "Green Lantern," "Doc Savage," "Captain America," "Captain Marvel," and "Wonder Woman" were inspired by Superman. The comic magazine had become a picture book of adventure stories. Today there are approximately 100 comic books put out by about 20 publishers. They have a monthly sale of about fifteen million copies and reach an estimated audience of between fifty and sixty million.

Within the last several months an experiment has been made in the use of stories from the Bible, using the comic book colored continuity technique. A series of ten ran in a New England paper, and responses indicated such wide

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acceptance that a 10-cent, 64-page book, *Picture Stories from the Bible,* has lately gone on sale. One of these stories is inserted with this article. Another insert shows a similar use to help sell War Bonds and Stamps to young Americans.

Some parents have viewed with alarm the high circulation figures of the comic books, and educators and psychiatrists have set themselves to a serious study of this new influence on children. Is it harmful? Does it stunt the reading ability of children, or kill their appreciation for traditional literature? Does it give them bad dreams?

The answers to some of the questions are summed up in an article in the *American Journal of Orthopsychiatry* by Drs. Lauretta Bender and Reginald S. Lourie who say, "Normal, well-adjusted children with active minds, given insufficient outlets or in whom natural drives for adventure are curbed, will demand satisfaction in the form of some excitement. Their desire for blood and thunder is a desire to solve the problems of the threats of blood and thunder against themselves or those they love, as well as the problem of their own impulses to retaliate and punish in like form. The comics may be said to offer the same type of mental catharsis to its readers that Aristotle claimed was an attribute of the drama. This effect of the comic book in normal children is comparable to the therapeutic effect in the emotionally disturbed child. Well-balanced children are not upset by even the more horrible scenes in the comics as long as the reason for the threat of torture is clear and the issues are well stated."

James Swinnerton, from another point of view, aptly describes the role of the comic strip artist in society: "As I look at the work of lots of my boys (I've brought quite a few into the game) and the other fellows' boys, I am glad, and yes, proud, to have been able to start some in the game that, in a clearly humorous way, brings a smile to a too serious mouth, and helps many to forget the blue hour.

"This fact was forcibly brought to my notice on a subway trip after the close of a New York working-day. I saw the tired passengers, still with their business cares and worries weighing them down, seat themselves (maybe) and unfold their evening papers, just scanning the big headlines, then going generally to the sports pages, and then to the page of comics.

"Each one selected his favorite, and if it suited him, he smiled or showed a deep interest. In either event he had forgotten his troubles, and a new mood was on him. Who could say he was not delivered to his home in better humor and a more companionable mood by the magic of the lowly comic strip?

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"That influence in millions of homes must be a powerful force for mass happiness."

Swinnerton sees the social aspect of the comic strip; educators study its psychological implications. The comic strip and the comic book lend themselves peculiarly to such examination. But what of their influence on the graphic arts? And what of the influence of the graphic arts on them?

Certainly as an exercise in mass production, the experience of their publishers has been instructive. These books are printed in enormous editions for which production must be gauged in terms of millions. Their appeal to the consumer is also of profound significance and their method of approach has been recognized and adapted to purposes of propaganda and advertising. Many of their artists have ingenuity, imagination, and an unerring control of the pen in communicating ideas. Perhaps the next chapter in their history will record how beauty, in layout and design, was heightened without estranging the people who loved them as they were.



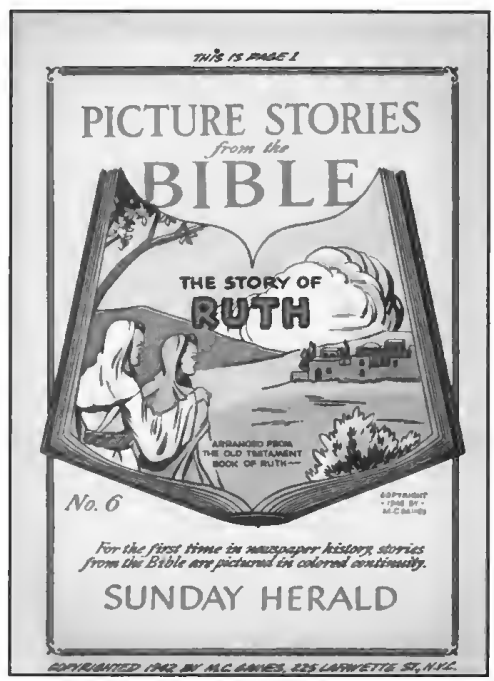


The earliest of the comic magazines in their present format — and a newcomer.

Funnies on Parade, produced as a premium to help the sale of merchandise, contained reprints of Sunday pages. The new book is devoted entirely to hitherto unpublished episodes in the career of a daring, death-defying heroine named Wonder Woman.

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M. C. GAINES, a former school principal, Army officer, and advertising executive, is now President of All-American Comics, Inc. Originator of the comic book in its present form, he is also credited with "discovering" that super-streamlined hero of the young: Superman! The Superman-DC Publications, of which All-American Comics, Inc., is a component part, is responsible for about five million copies — one third of the entire monthly comic book circulation.



Narrative Illustration also included a tipped-in *Picture Stories from the Bible* newspaper supplement that originally appeared in the New England *Sundoy Herald*; variations exist in the issue number used for the insert.

Art by Shelly Moldoff, from Narrative Illustration.











The Gaines family summer house on Lake Placid (circa 1918), as painted (from a photograph) by Johnny Craig in 1978 as a gift to Bill Gaines.



Portrait of a young Governor Max Gaines

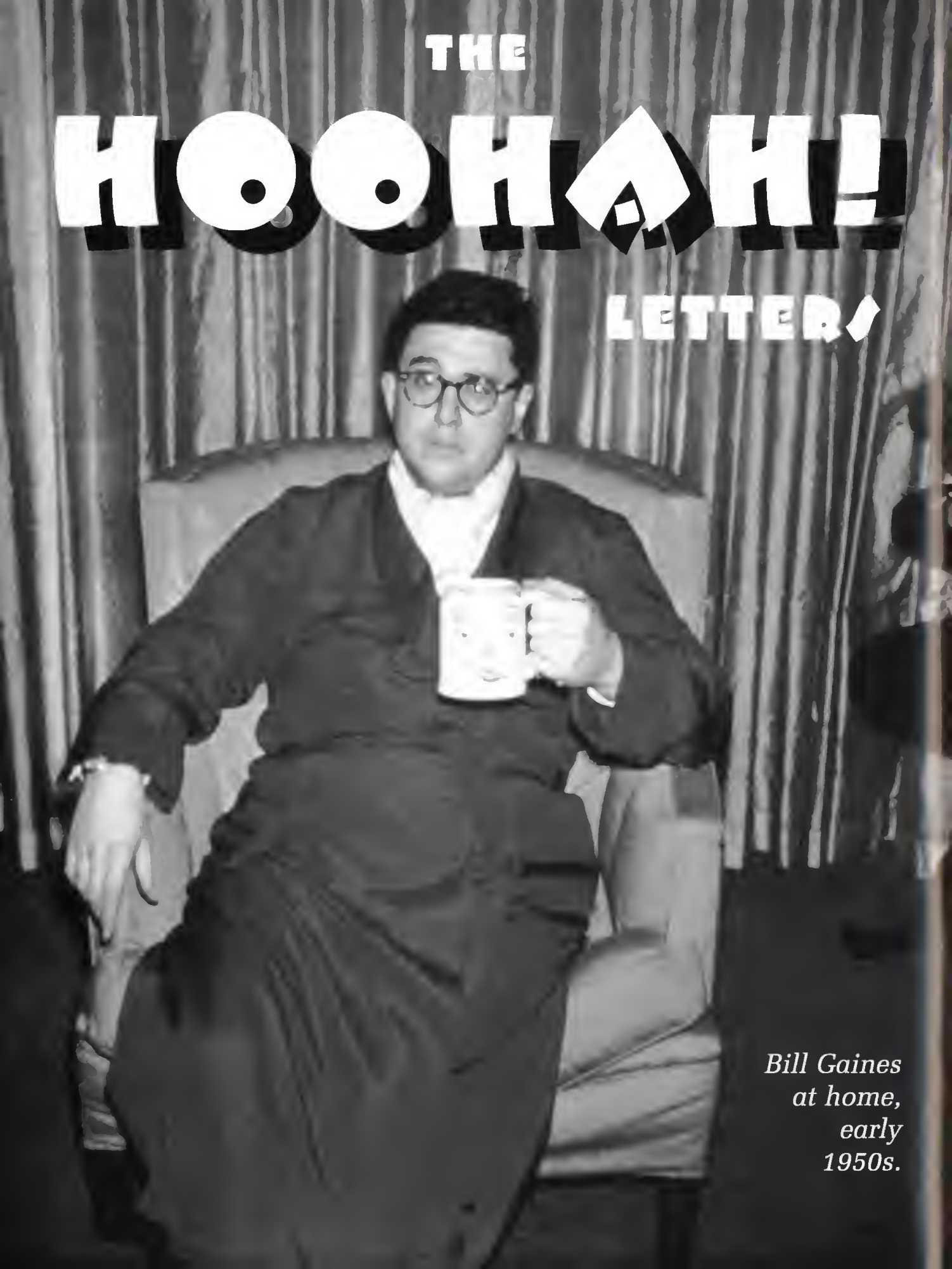




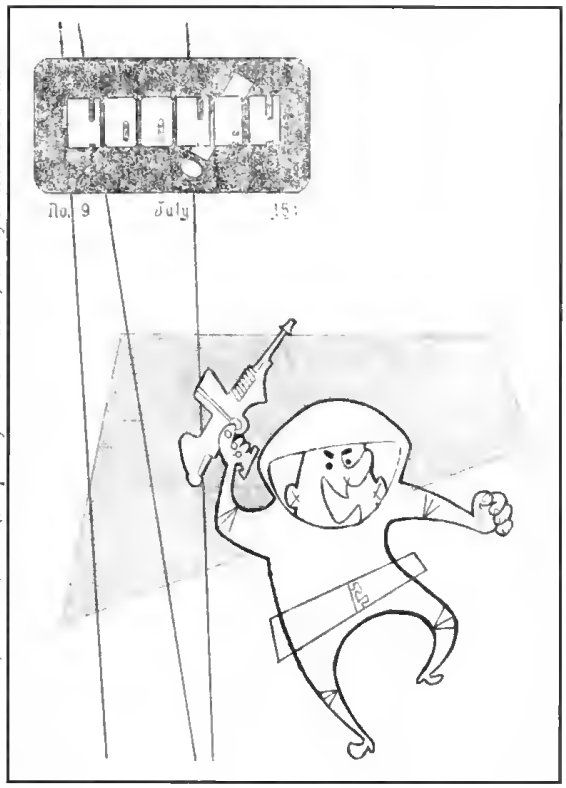


Above and left, Max Gaines with young Bill, circa 1920s

THE HOOHAH! LETTERS



Bill Gaines at home, early 1950s.

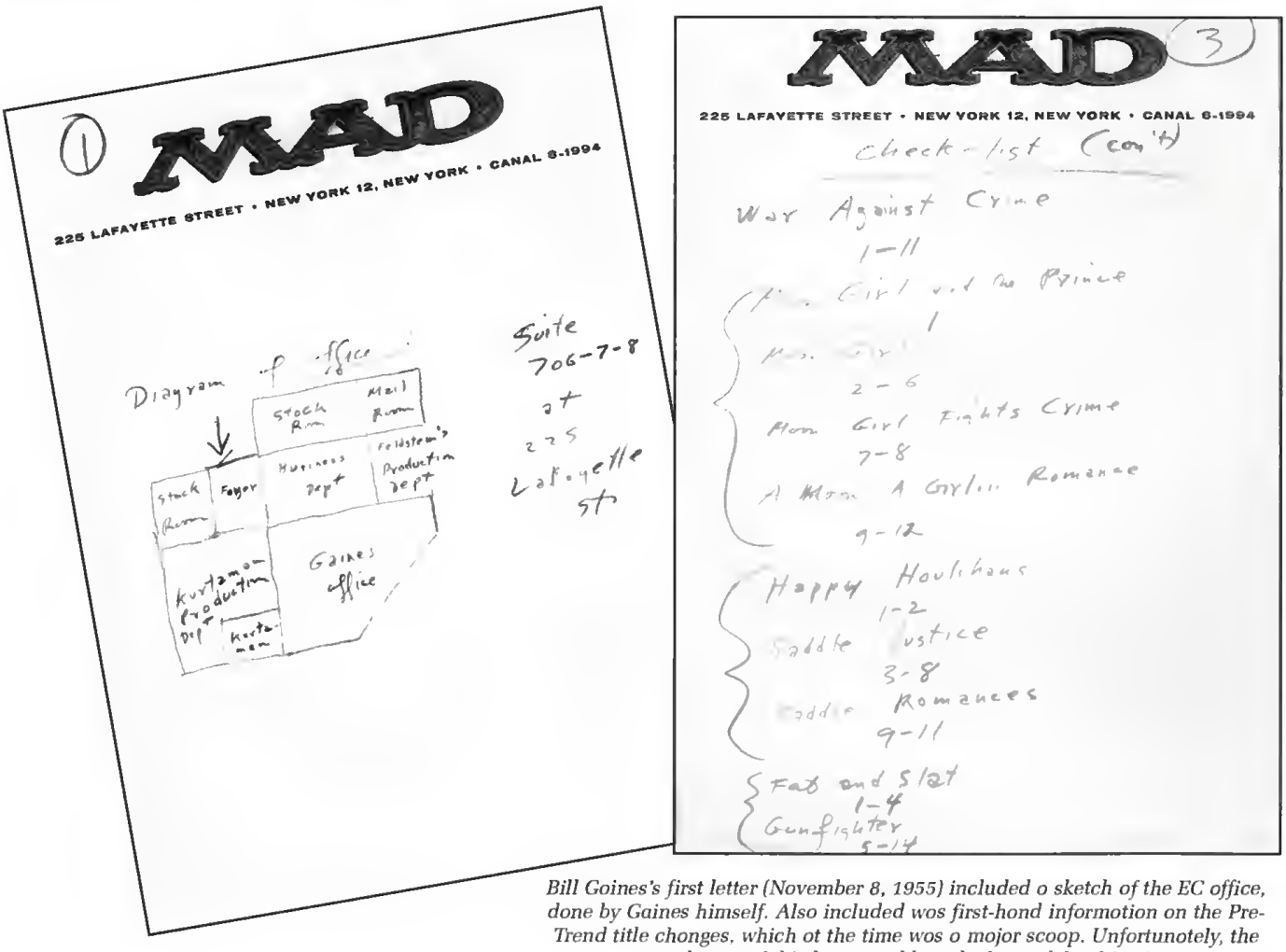


HOOHAH! #9, October, 1957 (in spite of the cover date!). Art by Archie Goodwin.

The EC fanzine *HOOHAH!* was begun in October, 1955, by high school sophomore Ron Parker of Tulsa, Oklahoma. To quote EC historian John Benson, *HOOHAH!* "rose from a very humble beginning to become the best known—and the best—EC fanzine" of the period.

To his credit, Bill Gaines was very open and receptive to the (relatively young) EC readers' interest in and questions about various aspects of his company. To obtain news items for the first issue of *HOOHAH!*, editor Parker simply called the EC office long distance. He was put through to Bill, from whom he obtained some information about the New Direction comics, the Picto-Fiction magazines, and the EC Fan-Addict Club. Long distance telecommunication was not as common at that time as it is today, and in any event was too expensive for a high school fanzine publisher, so a correspondence developed. Gaines regularly contributed information to the ten issues of *HOOHAH!* that were published.

The Bill Gaines/*HOOHAH!* letters provide an interesting look at EC from both the fan perspective (in the form of the questions Gaines is answering) and from EC's (Gaines's) perspective. The letters appear here courtesy of *HOOHAH!* editor Ron Parker, who had the foresight to have saved Gaines's original letters for these last forty-five years. —*GG*



Bill Goines's first letter (November 8, 1955) included o sketch of the EC office, done by Gaines himself. Also included wos first-hond informotion on the Pre-Trend title chonges, which ot the time wos o mojor scoop. Unfortunotely, the second poge of this letter could not be locoted for this piece.

My father edited first (4) comic in 1933 – Famous Funnies #1

He started AA (All American Group) in 1937 which merged with DC in 1948-5 when he sold out.

He started EC in 1946, got killed in 1947 – when I inherited EC.

Good luck –

Bill Gaines

MAD

22E LAFAYETTE ETREET • NEW YORK 12, NEW YORK • CANAL 6-1994

Dear Ronald –

Liked Hoohah #2 very much! You're doing a very nice job

I've suggested to Harvey Kurtzman that he plug Hoohah in Mad – but the decision is up to him. I suggest you write & ask him yourself. (I try to interfere with Mad's editorial policy as little as possible!)

Much of the subscription Dept.'s difficulty has come from a postman stealing mail over the last year or so! No telling how many letters & how much money he got. He recently was caught by Post office & signed confession (Exclusive to Hoohah!)

Can't give circulation figures on Mad – big industry secret.

Haunt of Fear – after 15, 16, & 17 – was dropped – & Two-Fisted Tales took its place starting with #18. Then MF

December 16, 1955

started up again (2 months later) as #4!

A Moon, A Girl .. Romance #12 was followed by Weird Fantasy #13, and Saddle Romances #11 was followed by Weird Science #12.

We've changed Shock Illustrated to a Crime-type mag like the old Shock. New cover format & 4 color painting. Shock is losing much money! After Terror #1 comes Confessions #1 It's out now. We hope it'll make money, for a change. The stories, by EC standards, are pretty bad – but commercial (!!!

I have never sold a back issue for more than 10¢.

However, I have a small personal collection & would part with many of the magazines for $10 each – they're worth that to me!!!

My Father got killed in a Motor Boat accident in Lake Placid

December 16, 1955, page two

MAD

229 LAFAYETTE ETREET • NEW YORK 12, NEW YORK • CANAL 6-1994

(2)

His boat was run down by a careless woman in another & larger boat!

Craig is in Florida for health of younger son

Davis got new house

Kamen " " car (Pontiac)

I got married (11/12).

So that's all.

Best wishes for the season

Bill

P.S. Extend my subscription $5 worth.

December 16, 1955, page three

Bill Goines's December 16, 1955 letter offered further informotion on EC's title/numbering chonges, ond very condid remorks obout the Picto-Fiction mogazines. Bill olso wrote thot he hod suggested to Horvey Kurtzman obout plugging HOOHAH! *in* MAD, *but thot he tried to interfere with* MAD*'s editoriol policy "os little os possible!" The poragraph concerning the sole of EC back issues is in response to the then-ongoing contro-versy obaut people "scolping" bock issues for high prices [see page 18]. Gaines's price of $10 eoch (for the rarest issues) wos much more even thon the "scolper" rate (ond moy hove been tongue-in-cheek), but it illustrotes thot even then Bill hod o high regord for his own publications.*



225 LAFAYETTE STREET • NEW YORK 12, NEW YORK • CANAL 6-1994

February 7, 1956

Mr. Ronald Parker
1448 South Denver
Tulsa, Okla.

Dear Ronald:

Your latest letter was sent along to me the other day, and it really made me feel bad. Your enthusiasm for E.C. and MAD is really impressive, and not taken lightly.

However, your requests pose a problem that isn't too easy to answer. Generally speaking, we receive a constant flow of letters from fans like you with various projects in mind that they'd like us to help them with. We have found that as a rule, if we avoid getting involved in these things, it works out better all around. For instance, if we would print a plug for your fanzine in MAD magazine, it would quickly create a pyramid of similar requests by similarly well-intention fans, and in all fairness, we would have to treat them equally. And we just don't have the facilities to do this. Not yet, anyhow.

I'll try to figure out something, but please understand my problem.

Thank you for all your compliments. It really is very nice of you to spend so much time and attention on us.

Sincerely,

H. K.

Harvey Kurtzman
Editor-MAD

Harvey Kurtzman's letter of response to Ron Parker's request of a plug for HOOHAH! *in* MAD. *Parker never did get his plug, for after Kurtzman's departure* HOOHAH! *developed into a forum that was often critical of Feldstein's* MAD.

THE ENTERTAINING COMICS GROUP
225 LAFAYETTE STREET
NEW YORK 12, N. Y.

Dear Ronald –
I'm not Mad – just
Ocean very busy.
was not disappointed
in Hoohah #3. – It was
very fine
Exclusive E.C out
of business except for
MAD. Distributor went
bankrupt + clipped us
for $150,000. New
distributor for MAD
is ACE.
Bill G

Note from Gaines on an EC postcard, with a postmark of March 7, 1956.

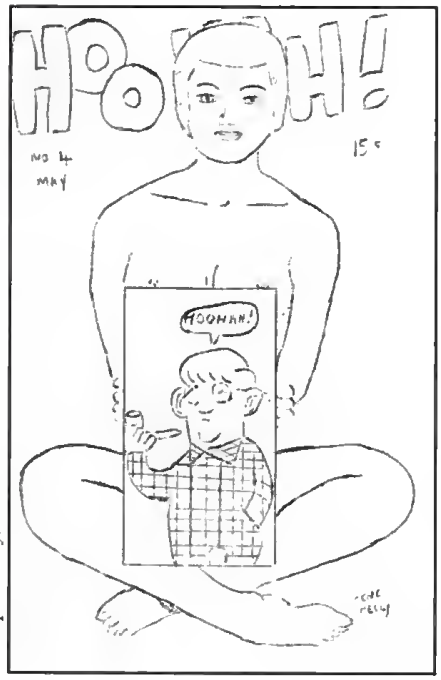
Selected HOOHAH! covers:



#2, Oct.–Nov., 1955



#3, March, 1956



#4, April–May, 1956



#5, June–July, 1956



#7, October, 1956

MAD

225 Lafayette Street, New York 12, N. Y. / CAnal 6-1994-5

11/27

Dear Bon —

Thanks ever so much for your letter — & your noting the significance of Nov 17 th! Very kind of you — Nancy was thrilled.

No, it doesn't seem a year — & the year was well marked, because EC started really falling apart right after we returned from our honeymoon.

Boy, never had such a year before, & trust it won't be repeated. First the Pic'ta-Fiction laying such an expensive egg, then my distributor collapse wiping us out — the refinancing, Kurtzman leaving, Elder leaving & Davis leaving. Even just 3 months ago, Davis leaving. (Wood still with us at this writing!)

Bill Gaines reflects on a most tumultuous year for EC in this November 27, 1956 letter (shown actual size).

But al F. is doing a fine job with mad - & all things considered I like his issues better than Harvey's.

Sales are very good, too!

Saw a copy of Trump last week - beautiful paper & printing - same very nice art - but not funny! And after all....

No, not expecting any letter strangers yet. Stop rushing me!

Enjoyed all your Ha Ha's - & this new issue of Cracked was very fine - just got it & read it this AM.

Good luck with both mags -

Best wishes

Bill G.

Note that Bill states—"oll things considered"—he preferred the Al Feldstein-edited issues of MAD *aver the Kurtzman ones. He alsa discusses Kurtzman's* Trump, *noting that althaugh it hod "beautiful paper and printing" ond "same very nice art," it wos not oll thot funny—an apinion also shored by some Kurtzmoniacs.*

MAD

225 LAFAYETTE STREET • NEW YORK 12, NEW YORK • CANAL 6-1994

November 23, 1959

PFC Milton R. Parker
RA18547359
693 Engineer Co. (Depot)
APO 227, U S Army
New York, New York

Dear Ron:

Thanks for remembering our fourth anniversary. You don't seem to miss a trick. I wasn't even aware that you were in the Army let alone realizing that you were in Germany. Hope you're having a ball.

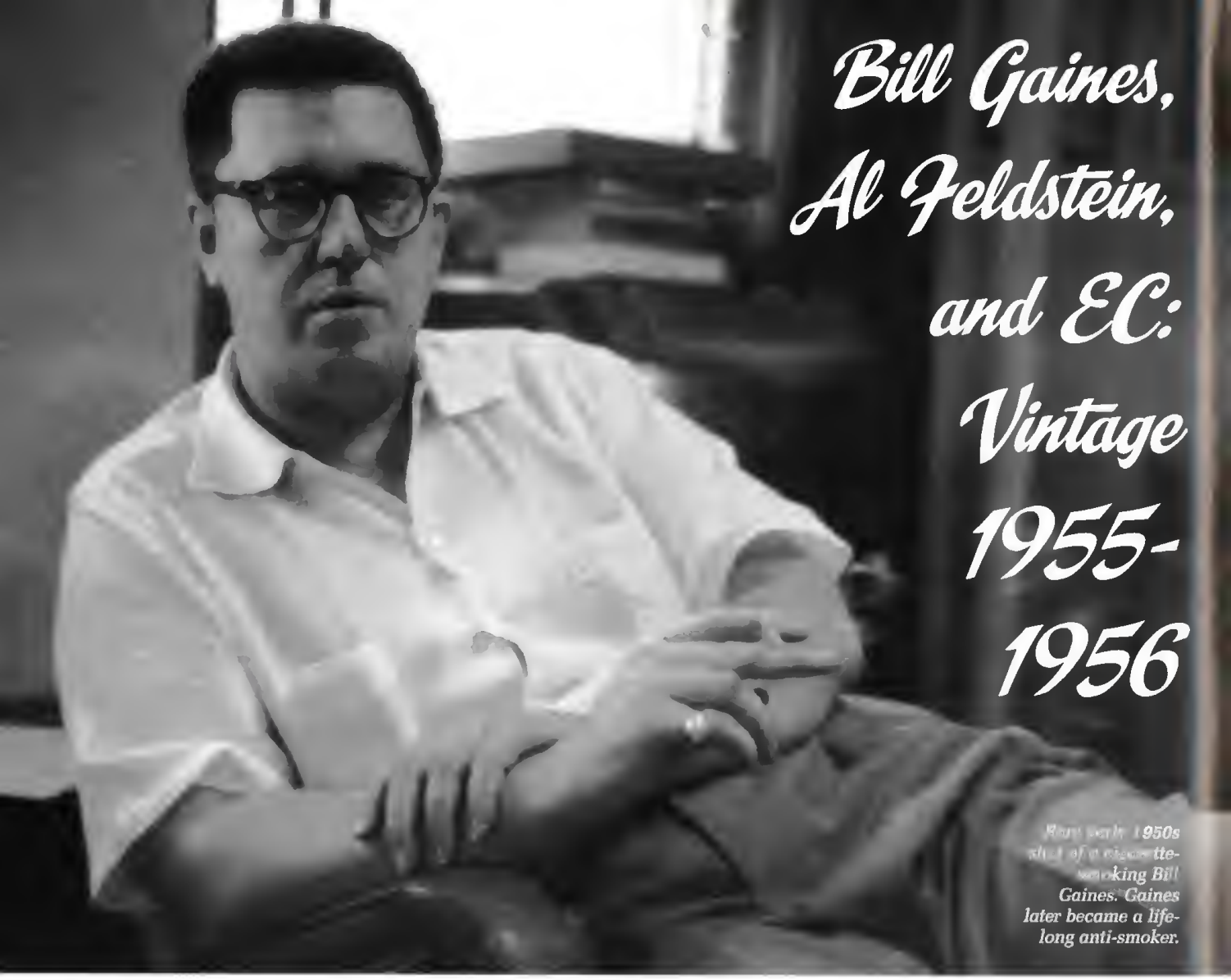
Your idea for a fifth anniversary issue of HooHah sounds very exciting. Naturally, we would be happy to see such an issue produced.

Thanks for writing. Merry Christmas.

Bill Gaines

Bill Goines's reply ta o 1959 letter Ran Parker sent from Germany while in the Army. The anniversory referred to is the fourth onniversory of Bill Goines's wedding to Noncy Siegel. The other onniversary referred ta, the proposed "fifth anniversary issue" of HOOHAH!, *never moterialized. On o trip to New Yark oround 1960, Porker drapped by the EC office at 225 Lofoyette Street for his first (ond lost) face-to-foce meeting with Bill Goines. After this, there wos no cantact between the two until 1964. On Morch 8, 1964, Ran (then living in Oaklond, Californio) wrote Bill o letter proposing the ideo of Porker's writing o baak-length histary af* MAD. *In his letter Porker submitted a breakdawn af propased contents: coverage af the early comic baak doys, EC fondom, the birth of* MAD, *the departure of Kurtzmon ond many of* MAD's *artists, the rebirth of* MAD *under Al Feldstein, the arigins of Alfred E. Neuman, and the angaing status of* MAD *os the premier satire publicotian of the time. Interestingly, this same appraoch has been used on oll af the severol books an the history of* MAD *that have since oppeored. Gaines, in a Morch 18, 1964 letter, reparted being bath "flottered ond delighted" at the ideo af a* MAD *history, ond promised ta cooperate "in every way possible" an the praject. Unfortunotely, because of difficulties in finding o publisher ond the geographic seporation between Parker and Gaines, the project never gat beyand the concept stage. While Porker ond Gaines did maintoin same accosianol correspandence aver the yeors (natably when Porker praduced a "Best of* HOOHAH!*" callection), the era af the* HOOHAH! *letters had come to o clase. After* HOOHAH!, *Ron Parker cantinued to write as an ovocotian, producing hundreds af orticles over the years on thoroughbred horse racing. His principal occupotion as an accountant, hawever, has led to o current pasitian that is not withaut a certain EC irany: he is the general monoger of a cemetery in Northern Califarnia. In quiet maments, says Parker, he wonders the grounds in search of the Three GhouLunatics, but sa far there hos been na sign of them.*

Bill Gaines, Al Feldstein, and EC: Vintage 1955-1956



Rare early 1950s shot of a cigarette-smoking Bill Gaines. Gaines later became a lifelong anti-smoker.

This interview was taken from a series of conversations taped in Bill Gaines' New York office on 225 Lafayette Street December 29th, 1955 and October 1st, 1956. The tapes were made by Fred Von Bernewitz, Ted White and Larry Stark. Dec. 29th was the second day published Tales of Horror, EC's third horror title. Gaines had previously published 4 issues of Crime Patrol and War Against Crime. Von Bernewitz worked the newsstand territory almost immediately upon leaving Gaines' office, assuming national loss of circulation and general turmoil. It was at that time that Gaines' business manager, Lyle Stuart, was in charge of circulation. Ted White was a fan who was invited to visit the offices. We do not have the conversation in this form.

Bill Gaines: What are you gentlemen's names? You didn't even introduce yourselves. [laugbter]
Ted White: Ted White.
Fred von Bernewitz: Fred von Bernewitz.
Gaines: You're Fred?!!
Von Bernewitz: Didn't I come in waving copies of the *Checklist*?
Gaines: I didn't see it. Gee, you did a terrific job. Did you get any orders from that *Incredible Science Fiction* plug?
Von Bernewitz: Here's what I have to date. It's a meager showing, but nonetheless. . . One hundred twenty-two since the plug in *Incredible* [issue #33].
Gaines: Well, that's not bad.
Feldstein: That's about as many copies [of *Incredible Science Fiction*] as we sold. [laughter]
Gaines: And he's not kiddin'. I don't know if I explained to you, I had to hide it. That's the one tbing that did not go through the [Comics Code] Association. If I had submitted that, they would not have allowed it to go through, so I snuck it through. And that's why I put it down [at tbe bottom of the letter column] where they wouldn't see it. [Gaines pulls out five—or possibly ten—dollars and gives it to Fred.]
Von Bernewitz: ???!!!
Gaines: That's a contribution to your endeavor. I've been meaning to send tbat to you.
Von Bernewitz: You already did by buying sixteen copies.
Gaines: Well, that was sixteen, now this is a contribution. It's all rigbt; it was worth that to me to get one *Checklist*, believe me.
Von Bernewitz: Thank you. Want to see what I'm working on now? Pre-Trends; a Pre-Trend checklist.
Gaines: Well, you sure picked a lousy time; I have to leave.
Von Bernewitz: I do know exactly what issues I have to get.
Feldstein: Are you guys going to be in town tomorrow? Why don't you come back?
Gaines: Oh, sure; come back tomorrow. I have the complete set [of ECs] over there; you can go through and complete it. I've got a copy of everything.

The second day, December 29, 1955

Gaines: This was an experiment, *Shock Illustrated*. I just wanted to try something new, and I got all excited about it. We started the second one, and we wanted to put out all four [titles], which I felt was a real big gamble. But boy, if we click, we're riding high. [The Picto-Fiction magazines did not succeed.]
White: How has the annoyance, let's say, of the censors affected your scrapping the comics?
Feldstein: Well, I felt I couldn't put out anything really decent—anything worth any entertainment so far as the intelligent quotient above an eight year old is concerned—and go through the Association. Unless it was just plain cold potatoes, you know, real mush. I mean, I could do adult stuff, but it would have to be pretty sickening [sweet]. I had the biggest trouble with *MD*. I'll show you pages in there where there were originally captions, and captions that were just taken out. They'd leave blanks, blank areas and tbings like that.
Von Bernewitz: Yeah, but you didn't leave them blank like a lot of companies did when things were censored.
White: Avon's comics, half of them were black and white because they were censored and they didn't bother to recolor.
Larry Stark: They redrew whole pages and didn't even bother to color.
Gaines: We never made plates until they were okayed. [Gaines exits conversation.]

White: I mean, it's just like the 1938 comics; sections of black and white.
Feldstein: You know what's bappening with those meterials? Those, I think, are reprints. They dig up the old pletes, and then they find out that they have figures taken out [by the Comics Code Authority], so they've got to take the color out or else it will look ridiculous.
White: Avon's cut down practically everything. They're out of everything but the pocket-book [paperbeck] field.
Feldstein: Look, comics are just doing badly. They're just doing badly.
White: It's just the start. Very soon these censors are going to find out they can censor your Picto-Fiction. Tben wait till they get into *Confidentiol.* Then wait till tbey start with *Ployboy. . .*
Stark: Picto-Fiction and *Confidentiol* are two things that they're going to base it on. And from there on you go straigbt through to comic books.
Feldstein: Picto-Fiction? What's bad about Picto-Fiction?
White: It's comics to them.
Stark: It's practically identical with tbe comic book story. It's selling to a different audience. . .
White: You hope.
Feldstein: What makes it a comic book?
White: It's got an elmost equel number of pictures.
Stark: The same stories that you have been using in your comics you ere using in here.
Feldstein: Well, wait a while. *Life* magazine uses pictures over their text.
White: The photographs make it a magazine for the illiterate. I think it's terrible.
Feldstein: Photogrephs meke the difference?
White: It appears to. Logic doesn't make sense to these people.
Feldstein: One reason we put this out, in this form [Picto-Fiction], I feel once they start censoring this, they're censoring press.
White: That's what we're worried about.
Feldstein: It's thet type of stuff. You can take those pictures, cut them out, throw them away, and you could read those stories and they're just as full. So they're censoring the books; censoring the press.
White: Exactly. And that's whet we're scared of. I meen, I show these to friends, they sey, "Oh, glorified comics," and that's the general reaction. And they're my *illiterate* friends.
Feldstein: Well, thenk you for "glorified," at least. [laughter]
Von Bernewitz: And one comment I got on the first *Shock Illustrated* when it appeared is, "Whet's shocking about this?" You're losing a lot of those deadbeats like thet; the people who just sort of skim through them looking for the lurid pictures.
Stark: Looking for the right kind of pictures.
White: Looking for the adult stories.
Von Bernewitz: Yeah, they're not going to read this text. Also, many of your younger people, fifteen years and younger, wouldn't buy it. Two years ago I wouldn't have bougbt this.
White: Now you'll buy anything EC will publish, you see. But two years ago you'd discriminate.
Von Bernewitz: Yeah, two years ago I wouldn't bave bought this because I wasn't up to it, that's all.
White: Well, for a long time I bought your science fiction comics, but I never bought your war, beceuse war never eppealed to me. It isn't thet I didn't think they would be good, beceuse now I enjoy them when I get back issues. But, frankly, I didn't care for war stories; I still don't.
Von Bernewitz: The first ones I bought were *Weird Fontosy, Weird Science,* end *MAD.*
Feldstein: Those were the first comics you bought?
Von Bernewitz: No, the first ECs. The first EC I ever bought was *Weird Science-Fontosy,* the first *Weird* annual. You want to know something that I hate myself for, and these guys have heard about, is that I vividly remember seeing on the stands the first *Voult of Horror,* picking it up and saying, "Yech," end putting it back. "We dare you to reed these stories;" whew, I could shoot myself! [laughter]



Al Feldstein holding the cover mock-up to Musically MAD, *the first* MAD *olbum, circo 1958.*

White: I had an argument once with a San Francisco science fiction fan, Terry Carr; he's recommended the *MAD* comic since it came out. A lot of science fiction fans do reed *MAD.* But I argued thet National's *Strange Adventures* was better [than *MAD*], but now when I look at them, I don't think so. I matured. But I was a typical kid then; I was buying National [DC] stuff straight.
Feldstein: Why?
White: Because I liked the *Supermon* kind of story then. I still get a kick out of looking at some of them. I mean, I've gone back to 1938, and I've got the 10" x 10" comics, the Couples and Leon stuff.
Feldstein: Why on earth have you got comics?
White: I assume some of it's velueble. I get a kick out of remembering how I felt [when I first reed them]. The only reason I get any of them now is Simon and Kirby's artwork.
Feldstein: Yeab, but what you are saying is that as you matured your reading habits changed, and you ceme upon EC when it fit you. Well, how old were you then?
White: I'm seventeen now.
Feldstein: Well, that's the way I always felt about it. Thet's the big deel I used to have with them; the fights I had with the Comics Code Association. I kept telling him that EC bad older readers. He'd say, "Oh, is an eight year old going to read this? It's going to give him nightmares and keep him up all night."
Von Bernewitz: An eight year old couldn't stand it.
Feldstein: ECs don't appeal to eigbt year olds. They don't evan pick them up. First of all, they don't want to read as much text as we've got. They don't read the whole story anymore than understand. I told him [Comics Code administrator Murphy], that between thirteen and up—I don't know how far up—is where we're getting our seles. Fourteen, meybe. He never believed me. He never believed tbat we bad what I call a more mature audience. For a comic book, that is.
Von Bernewitz: You did, beceuse the younger people read Dell Comics.
Feldstein: Where are these people today? Let me ask you this and see how good your reaction is: Do you feel that back in '52 if you went off for an hour with a comic book under your erm, you might get comments, but it wasn't as bad as if you walked around with comic books under your arm today.
White: I got stered at.
Von Bernewitz: Well, it didn't bother me, because I'm used to it [laughs].
Feldstein: How do you think the average teenager of fourteen and up feels?
White: Embarrassed.
Feldstein: That's my contention; my contention is tbat the average teenager bas abandoned comics, not beceuse he doesn't want to read tbem. He wants to read them.
Stark: Because edults don't read comics.
Feldstein: No, because adults won't think much of *him* if he reads them.
Stark: No, I mean, it is dogma; adults don't read comics. If you want to be edult, you don't read comics.
Feldstein: Or if you *do* reed comics, you're e juvenile delinquent.
Von Bernewitz: Or you're mentally retarded.
Feldstein: Comics. Juvenile delinquants. Equals. Par.
Von Bernewitz: I used to bring—and still do on occasion—comics to school. Never anything but ECs, and you should see them clamor for them. I must have lost about twenty duplicate ECs.
Feldstein: You know, it's interesting tbat the group will clamor for them, and yet individually you go to a newsstand and they're full of guilt.
Von Bernewitz: Oh no, they wouldn't buy them. Not in public.
Feldstein: Now we have this problem. We've got a problem where we're selling comics to kids, to fiftean year olds and up. I don't care how far up it goes. They don't want to touch them anymore because comic books have a bad name. Pick them up and blech, they're good for wrapping fish.
White: Why did they buy them in the first place?
Feldstein: They bougbt them in the first plece for the enterteinment value thet may still be in them. But there are other fectors now. There's e social factor now. Aside from that, there were many good stories I got through that Association, that I thougbt were equivalent to the crime meterial I would have published without the Association. It may not have been as gory. There may not have been any sex or sexism, but there were good stories in them. You know, twist-wise and pbilosopby-wise; I wes able to get the stuff through.
White: The artwork got censored?
Feldstein: Everything wes censored.
White: I mean, the basic idee mede it on most of the stories, apart from the sex and so forth; that got cut off?
Feldstein: No, I had whole stories thrown out, if they didn't like the premise. Oh, sure.
Stark: I beerd about your edditional page.

Feldstein: Yaah, the famous eighth page. [Added to "Food for Tbought," *Incredible Science Fiction* #32, at the insistence of the Comics Code Authority.] God forbid that we should have a happy ending, where a tree eats up people. It's alright if people destroy a tree: this was alright with tha Associetion. To me it was nonsanse. But their standards of morals, their standards of values, I just couldn't fathom. I could only cooperate.
White: My main condemnation of censorship is that you'll never get the so-called "objective censor" who could do the job.
Von Bernewitz: One thing I'd like to know is how come these two stories dealing with death got through?
Feldstein: I had a big deal with those two. Murphy wented me to take one out. He said, "Oh, all right, I'll let one go through." Neither of them were really his judgment. This was already at the time whan I was getting to see exactly how I could stretch these people, where they would not have anything to stand on. Incidentally, the last *Incredible Science Fiction* had a story removed.
Von Bernewitz: Is that why "Judgment Day" was reprinted?
Feldstein: Well, there was a story removed, thrown out. ["An Eye for an Eye," art by Angelo Torres. See pege 235.] You can ask Bill tomorrow to show it to you, if you care to read it. There was a story about the world after an atomic war. It was a story about mutants; but to them, mutants are no good, see? It had a real good kicker. Now, I had been running into a lot of trouble with the Association. And this is off the record. Oh, never mind; I don't care. I had a lot of trouble with them and *Psychoonolysis* when it came to the religious engle. I don't know if you read *Psychoanolysis* or not, but Mark Stone, in the original story, was supposed to be Jewish. In the second issue I couldn't even refer to him by his original Jewish name. Oh, I'll tell you whole sections where we talk about prejudice that were all taken out. In fact, the whole second issue was thrown back at me, completely rejected. They didn't want to have anything to do with it until I made a big issue ebout it. We went to the board and everything. So, when they threw out that story, Bill felt he didn't want to go on with comics, but he really didn't know, so he said, "Let's rerun a story." I said, "Okay, now let's find e story that can fit into the Association's rules." So we came up with "Judgment Day," which was the only one that fit, except for one thing: it was a controversial subject. But there was nothing in the Code that prevented controversial subjects. Well, I don't want to tell you how they wanted me to change that story. So we demanded a board meeting, and not one single word was changed, because we had the money at this time. This was the worst thing they could have done was try to reject that story.
Stark: What the hell did they want you to change?
Feldstein: Well, they wanted a white man [as the spaceman].
Stark: Oh greet, we've got bigots for censors now. White supremacy.
Feldstein: Listen, if I told you what went on up there, you wouldn't believe it. I'd rather not. I don't know what your religious following is, but I had an awful lot of trouble with the Association. Well, anywey, you asked me before, did we go into Picto-Fiction to avoid the censorship? Let me say this: it carried a lot of weight, balieve me. I felt very, very good being able to write stories and not worry about the Code.

The third day, December 30th, 1955

Gaines: All right, now let me continue with the discourse. Where did *Two-Fisted Toles* come from? If you can answer where *Two-Fisted Toles* comes from, you're a good one. That's the gem I gave [*Hoohoh!* editor] Ronald Parker. I'll tell you where it came from. After *Gunfighter* 14 was *Hount of Feor* 15, 16, and 17. *Hount of Feor* was drnpped for *Two-Fisted Toles* 18. We then decided to go ahead with *Hount of Fear*, and at the sama time the post office wrote us e letter and said, "You've got to number *Hount of Feor* from the first issue." So 18 became 4 and we just continued with *Hount of Feor* 4. We only changed the ones tha post office required us to change. For some reasnn beyond my comprahension, it didn't bother tham that the horror books didn't go back to the beginning. Now in the case of one of the horror books, our second class entry was continued. You know the reason for this, don't you? Well, I'll tell you. When you put out a new title, you have to depnsit approximately $1,000 to $1,500 per issue for the first three issues with the post office as additional postage until you get second class entry. When you get second class entry, this $1,000 to $1,500 per issue is returned to you fnr the three issues. If for some reason you are never given second class entry, you never get the money back. Now, who wants to tie up $4,500? Especially if you don't have it; like, we were scrounging in those days. So, wben we wanted to put out a new title, we tried to call it a change of name from the old title. That's why when we wanted to put out a love book, we called it *A Moon, o Girl...Romonce*. This was a change of title from *Moon Girl*. We didn't get awey with it, but we tried it. [laughs] And if we had gotten away with it, wa would hava saved $4,500 deposit for six months. Now in the case of *Crime Potrol/The Crypt of Terror*, we got away with it. In the case of *Wor Againat Crime/The Voult of Horror*, we didn't. We had to pay the deposit anyway. But they didn't require us to go back and change the numbers. On the other hand, in the case of the ones where we had to go hack—like *Hount of Feor*, *Weird Science*, and *Weird Fontosy*—they caught us and made us go back and change the numbers also.
Von Bernewitz: I overheard something I want to ask, but you don't have to answer if you don't want to. Are you considering selling the [EC] comic titles?
Gaines: Considering selling them? I'va dropped them all and. . .
Von Bernewitz: Is someone interested in them or something?
Gaines: No. What the problem is, I'm going to have to let some of the boys [artists] go, and I made an offer to a publisher that he could have my whole line if he'd use these fellows in them.
Von Bernewitz: He'd only use tbem for a year and then that would be it.
Gaines: A year is e yeer. If he uses them for six months, that's six months. As it is, I have no intention of using the titles, so I'm not giving up anything. Give these guys a little work.
Von Bernewitz: Did Don Cameron do the covers [on *Picture Stories from the Bible*]?
Gaines: I believe so. All this *Bible* stuff was my father's; I wasn't around for it and I don't know anything about it. This office [at 225 Lafeyette Street] was always his. And the A-A group was affiliated with the DC group, and actually he started it independently, but he had a DC label on it. Those things bave an interesting history. Do you want me to go through the technicelity of them? For example, give me the *Old Testoment* first, I'll do that. The *Old Testoment* was originally put out as four 10-cent comics. I believe, but I'm not certain, that they were all 64 pages.
Von Bernewitz: I have here two 68s and two 60s. Or 64 and 56, if you'd prefer not to count the covers.
Gaines: Yeah, you're right. Twn 64s and two 56s. All right. These were then put together in one 232-page book. The plates were all knocked apart and re-put together to meke it chronological in the big book. They were not chronological originally. Now, after the war, they broke these plates all up again and started to reissue these as 48-page books. And here we have again *Old Testament* #1, and *Old Testoment* #2. These are not the same books as the first two. They were reissued under the EC label. It's very complicated. When they broke up the first four books again to make small books out of them, they left it in chronological order. So the first book goes down through here—"Joseph in Egypt, Part I." Tbe second book starts with "Joseph in Egypt, Part II," and goes down through "Gideon." At this point, the whole project wes dropped. Now, the same heppened with the *New Testament*, only it's a little more complicated. This was put out first as a 48-page book and another 48-page book, which were combined into the *Life of Christ Edition*, and then a third book was put out, also 48 pages. *The Life of Christ* was combined with the third book to make the *New Testament* edition, which was tben reissuad as a 48-page book onca, with a new cover. But for this, there was no breaking up to do. Apparently the very same hook was reissued, just with a new cover. So you got that now? It's one, two, comhine them, three, add the third, reissue number one with a new cover. So that takes care of that. These are now put out in foreign languages. They're put out in an English three-dollar book edition which is over there.
White: Did you ever hear of a comic hook called *Mod Hotter*?
Gaines: *Mod Hotter*? No.
White: *Mod Hatter* was rather interesting. It had a cover and first story about some character called Mad Hatter by a John Giunta. I only have ona copy, and I assume it's the only issue. Then it has a couple of your *Animol Fobles* feetures. But they were blurbed as appearing further in *Animol Antics*, which is a DC publication. Tbere was Freddy the Firefly and one otber character. And it was rather interesting that obviously there was a slip-up in the interchange betwaen A-A, DC, and EC. How that one-shot fit in, I have no idea. [There were two issues.]
Gaines: Who published it? O.W. Comics Corporation. Oh, I know what happened. *Mod Hatter* was published by a chap by the name of Bill Woolfolk, whose wife, incidentally, wrote the script for the first few *Moon Girl* stories under the name of Dorothy Rubicbek. And for various and sundry reasons—like paper quotas and lack of financial stability, I guess—Woolfolk was unable to publish the second issue of *Mod Hotter*, but he had plates and artwork on hand for two or three issues. He brought them down here and sold the whole schmear to my father [M. C. Caines], who published it as *Animol Fobles*.
White: Without the Mad Hatter.
Gaines: Perhaps without the Mad Hatter.
White: He wasn't publishing any of the serious stuff.
Gaines: Oh, the Mad Hatter was serious?
White: Oh yeah, it was a crime-type.



Mod Hotter #1, 1946. Some of the features from *Mad Hotter* became the basis for *Animal Fables*.



Superman creators Siegel (above) and Shuster.



Gaines: You mean with Little Danny Demoo in there?

White: There's Little Danny Demon, there is a long first story called the Mad Hatter, and then there is a one-pager which is a "You-solve-it"-type thing with the Mad Hatter. There may have been one other.

Gaines: Freddy the Firefly, there was all this in *Mod Hotter*?

White: All that in one issue.

Gaines: That's a very odd-type book. Well, he sold my father all this artwork that went into *Animal Fables*, which ran however many issues it ran. Bill Woolfolk. There may have been other people involved with him, but he was the chief cook and bottle washer. Bill Woolfolk is now involved in publishing *Inside Story*, *Behind the Scenes*, *Tops*, and *Reword*; all 25-cent ordinary magazines. Incidentally, this Bill Woolfolk also wrote many of the *Captain Marvel* scripts, many of the *Superman* scripts, and many of the *Blackhawk* scripts.

White: I don't know whether you would know anything about this or not. In the *Superman* strips up to a certain period they were all signed by Siegel & Shuster; however, the artwork, the style changed a number of times as early as 1940-41, from what I consider their original, and somewhat cruder, style. Before Wayne Boring and the others actually took over and stopped keeping up the farce [that Siegel and Shuster still did the hook]. I'm curious whether you know if they just sold their names for the thing, or what.

Gaines: Well, they were both in the Army, and I imagine while they were in the Army ghosts were carrying it along for them. As I get the story, they were making pretty good money, as salaries go. Naturally, the owners of DC up there were rolling it in. As I get the story, a couple of sharp lawyers got a hold of these boys in the Army and got them malcontented, and they instigated suit. And they were suing for huge telephone numbers. In a word, they lost the suit, and in losing the suit, they lost their relatively lush position up there, and naturally *Superman*/DC didn't keep them. And last I heard they were starving to death.

White: Well, they did create *Funnyman* and—

Gaines: Didn't go over. Nothing else that they ever did went over. They were a flash in the pan; this was it. And Siegel in late years has gone off his rocker. He sends threatening letters to publishers saying that he's going to expose the comic book industry as the communists they are, and he's really off his rocker. Shuster calls me up every two or three years and asks if I have work for him, and I don't. He's going blind, which is about as tough a break as you can get for an artist. Shuster is a nice fellow. Siegel is a troublemaker, as I get the story. In fact, they came down—after my father had broken with the DC bunch—they came down and gave a sob story to my father. So my father got righteous indignation and started to aid and abet their lawsuit against DC, until he found out they'd lied to him about a number of things. At which point he dropped them like hot potatoes, [laughs] and that was the end of it.

White: Why did he [M.C. Gaines] split off with DC?

Gaines: Oh, personality reasons. Some of their policies he didn't care for, such as they wanted to cram the books full of advertising and he didn't want to. Things like that. So he gave them an ultimatum. He said, "Either you buy me out, or I'll buy you out." So they chose to buy him out. For a half-a-million, including the taxes that it would take to pay on the half-a-million. So he netted a half-million clear. Actually, they got a very poor deal because what they were buying of real value were his paper contracts, printing contracts, which were invaluable during the war. So almost after the deal was consummated, the war was over. Paper rationing was off [laughs]. They got nothing for their money, as it turned out. Very little.

Von Bernewitz: Whatever happened to the 20,000 "EC Fan-Addict Club" members?

Gaines: Well, I have the names, and there was almost 25,000 of them. And I wasn't kidding; everybody that sent in a quarter got about 30¢ worth of stuff. We started that club when things were lush. I figured, "What the hell, I don't want to make any money on it, that isn't the scheme. I'm going to give more than value received."

White: I think you did. I mean, not just the printing costs, but the information was not the usual sort of thing a comic club was giving.

Gaines: The information was on top of that. I mean, just the initial kit cost about 30 cents to send out. We got a quarter for it. Then we published five of those Bulletins. Each time we published a Bulletin, it cost us four or five hundred bucks—and that came from nowhere. So finally we raised the price to fifty cents, but I did a foolish thing. We kept accepting quarter memberships that came in from old books, and they were all mixed up, and I don't know who paid fifty and who paid a quarter. But these people that paid fifty never did get a Bulletin. But I only got, oh I don't know, maybe five hundred members that paid fifty? Less than that, three or four hundred. So I only got from them an additional hundred dollars, and it would cost me four or five hundred to put out a Bulletin, and I really don't have the money. I couldn't put in the magazine what happened because Murphy, the Association, would have kiboshed it. I was going out of comics anyway, but I couldn't put that in because I didn't want the Association to know, for political reasons. And my hands were tied, I couldn't let anybody know what was going on. Except through the fanzines; a couple of fanzines asked.

Jerry De Fuccia: [enters, sonorous voice speaking directly into microphone] That isn't the real Bill Gaines; you've been talking to a fraud. [laughter]

Gaines: My twin brother Rex.

White: You know that ad you had for Potrzebie, or however you pronounce it?

Gaines: You know what that was? Now it can be told, because Kurtzman, the last I heard, was not going to do anything about it. You know the guy that manufactures Silly Putty? Have you ever seen Silly Putty? Well, this guy became enamored with *MAD*. We were batting it around in the office one day, and we decided that we would start plugging Potrzebie as something that bounced, something that stretched. Then we would run an offer that if you wanted any Potrzebie, send a quarter—it usually costs a dollar—and your name and address. And he was going to prepare a special little plastic sack with a small quantity of Silly Putty in it, and we were going to send it out on a penny postcard, "This is your Potrzebie. Yecch." Well, "Potrzebie bounces" was the beginning of that campaign, and now you're the first people that know what that means—"Potrzebie bounces." [There is a "real" ad for Silly Putty (with Bill Elder art) in the back of *MAD* #28, July, 1956.]

Stark: If we ever publish another issue [of the EC fanzine *Potrzebie*], that'll be great information.

White: You know, I still get about two cards a week from the plug you gave us in the Bulletin.

Gaines: Really?

White: After the first fifty, I was sending out little postcards, telling the real data [about the price]. Because most of them said, "Please make me a subscriber." Most of them are scrawled in crayon; I don't think they've ever had anything sharp. [laughter] So now, I put everything in a bag every so often and send them to Larry Clowers [Clowers published the later issues of *Potrzebie*]. And there must have been close to two hundred, which amazed me.

Gaines: No kidding.

White: Of the people I sent information to about what it cost, about ten people sent money. Only ten people; all the rest of them want it for free.

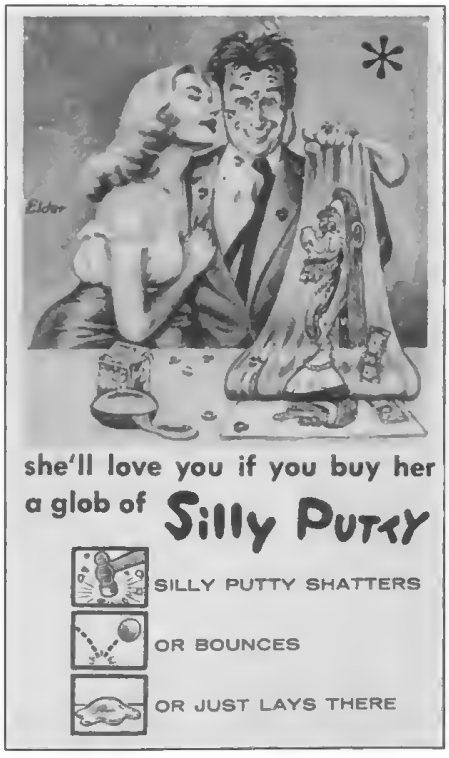
Gaines: Did the plug we gave you suggest that it was for free?

White: I don't know. You just said we published it, as near as I remember.

Gaines: Oh, I assumed that they knew that. Well, if you want a plug for anything in *MAD*, you have to go to Harvey Kurtzman. I suggest you write him directly, and suggest that you spoke to me and I'm in favor of it. But it's up to him and what does he think, and write him a nice letter. And if you can write something which is funny, so there'll be a point to putting it in the letter column and slip your plug in with it.

White: How many letters in the letter column are real?

Gaines: Oh, they're all real. Harvey would never publish a phony letter. Not even one of ours. [laughter] But I'll say this: we haven't published any phony letters in the last three years. All the stuff in the New Direction magazines was real. I have a confession to make, now that it doesn't matter any more. One of the letters which stirred up the most controversy—



"Real" ad for Silly Putty, with Bill Elder art, from MAD #28.

White: The Phelan one? [*Vault of Horror* #25]
Gaines: The Arline Grandon Phelan one—which Larry Stark sat down and wrote an eighteen-page letter to Mrs. Phelan about—*I* wrote it. [much laughter, astonishment] Yeah, we just ran that letter to stir up trouble [laughs]. It gave us something to write about. It's hard writing those letter columns. And now that it's all over, one other confession is there's no such person as Gerard Robbins. We created Phelan and we created Gerard Robbins just to have something to write about.
Von Bernewitz: Those letter columns really made the mags.
Gaines: We worked hard. You know, Feldstein spent one day writing each story, and one day writing that one-page letter column. [Gaines and von Bernewitz look through EC's Pre-Trend bound volumes.] This was a story—is this the one where the Indian girl gets the guy? Yeah. This story came down from DC; we bought pencils from somebody and apparently Craig inked it. Remember who walked in with that? It was an interesting story. ["Woman's Treachery!," *Modern Love* #3, penciled by Lou Morales.] DC wouldn't buy this, because at the end of the story a white man marries the Indian, and this is mixing of the races, which up at DC they apparently don't go in for. Somebody came in here with script, pencil, and lettering already done, and we bought it from him. Craig inked it, and we had it relettered in our own machine lettering. It was a guy who was kicking around that brought it in. I mean, we knew him. He's been back since, possibly looking for work. [Wallace Wood enters.] Wally Wood, meet Fred von Bernewitz. He made up that checklist I sent you some time ago, the *EC Checklist*. [Gaines refers to an unidentified Pre-Trend story.] Now this, I'll tell you what happened. This was called "McCracken," or something. I utilized this story, and I gave the scriptwriter Gardner Fox a very rough assignment. The art, script, and lettering were all done, but it was a little bit of nothing; characters from some story. I had Fox completely rewrite a whole new story using the old artwork. And in those days we were really scrounging; I didn't throw anything away [laughs]. He started from scratch, and he wrote a whole new story. Fox wrote a whole new story that we had relettered to paste over the old lettering, which we did. And he came up with a completely independent story. Stupid story.
Von Bernewitz: I thank you very much for your help.
Gaines: You are most welcome.
Von Bernewitz: For what it's going to be worth, I'll try and get this [Pre-Trend checklist] together.
Gaines: Well, you have a gigantic task on your hands there.

The second visit, August 5th, 1956; late afternoon
Feldstein: What are we going to do, sing?
Jerry De Faccio: Yes, we're going to sing "Who Put the Strychnine in Mrs. Murphy's Chowder," by DeWitt, *Reader's Digest*.
Von Bernewitz: I either lost or misplaced the article I was going to show you; it was a clipping from the newspaper which said that [Comics Code Administrator] Murphy is resigning in October.
Feldstein: As a matter of fact, Bill sent a letter to [Comics Code chairman] John Goldwater and volunteered for the job, but they didn't give it to him. They thought it was a joke.
Von Bernewitz: This doesn't mean that the Code is quitting?
Feldstein: No, it means Murphy's quitting. It may mean a slacking in the code I think, I don't know. Let's face it, the industry's dying, the comic industry. All they need is a spade to bury it.
Von Bernewitz: I suppose Bill got a copy of *Hoohoh!* #6? Or would you know?
Feldstein: We've been getting *Hoohoh!* As a matter of fact, I've got a letter here from somebody at *Hoohoh!*, demanding that I answer him.' Ronald Parker. Yeah, he makes me feel terrible. [Feldstein had just taken over as *MAD*'s editor.] Tell Ronald I'm sorry I haven't been able to answer. I'm so busy trying to turn this *MAD* out. What do EC fanzines write about now that we only have one magazine?
De Faccio: They write about the golden days.
Von Bernewitz: Actually, we have material and can go on and on. Now, Ted White and I started a column on our last visit to EC and only got two chapters done. The tape recorder broke down for a while and I haven't done anything. I want to ask about the *Weird Fantasy* #18 cover, the space station; the one that Williamson did the story for. You did that cover?
Feldstein: No, here's what happened. Williamson did that cover, and it was his first cover for us. I didn't change the drawing at all, but he rendered it in a very fine line. He was just kind of timid with his inking on the cover, and he didn't put any "oomph" into it. So I just took it and, you know, remodeled it. So I guess it ended up looking like mine because there really wasn't much Williamson drawing; it was just a space station. But the story is that it's a Williamson/Feldstein cover, with me just kind of inking over his fine lines. Hey, I've got to get out of here. I'm sorry; I've got an appointment at 6:30 uptown.



MAD *art director John Putnam (left) and associate editor Jerry De Faccio (right), holding MAD's avocado plant "Arthur," early 1960s.*

Von Bernewitz: Let me see if there was anything quick-like? There were a couple of questions here. Craig scripted all the stories in *Extra!*, didn't he?
Feldstein: I don't know. I wouldn't be able to tell you one way or the other because we were in a completely independent operation at the time. I don't know whether he wrote everything himself. Would you know whether Craig wrote all the scripts in *Extra!* himself?
De Faccio: Yeah.
Feldstein: He didn't have any help at all?
De Faccio: Not that I know of.
Von Bernewitz: Do the outside scripters in some of the last New Trends explain some of the weird errors in the last horror mags? Like in *Vault of Horror* #39, the Vault Keeper says, "The Vault Keeper's just waiting to get his clammy hands on you," whereupon you come to the Old Witch's story. [see "The Purge," last panel]
Feldstein: Oh no, there were other explanations to that. We were going to put out *The Crypt of Terror*. Again. There might have been some juggling of story material. The use of outside script writers may have done that for the simple reason that somebody may have come in and given us the exact same situation in one story as in another. And we were gonna run it in the same book, you know, and then there will be a lot of changing around. And you say the Vault Keeper says that the Vault Keeper is getting ready to get his hands on you?
Von Bernewitz: That's what it says here.
Feldstein: Well, obviously that's a bad mistake even in my own writing, my own editing.
Von Bernewitz: In *Hoohoh!* #5, Ron Parker conjectured that after getting out of debt, Bill Gaines might try a new comic line. Is there any chance?
Feldstein: I don't think Bill Gaines would touch a comic magazine with a ten-foot pole today.
Von Bernewitz: If the Code is relaxed, then?
Feldstein: I don't think he'd touch a comic magazine unless Fredric Wertham came to him and said, "I was wrong, there is no such thing as juvenile delinquency caused by comic books. You were perfectly right in your stand, and we apologize to you." Also, [Senator] Kefauver would have to do the same thing. Then he might come out with comics. His pride is hurt. He feels that what he did was entertainment. He was not turning anybody into a juvenile delinquent. He was crucified upon a cross of comics.
Von Bernewitz: Now here's an interesting point. Now that the CCA has been in operation one and a half years, and juvenile delinquency has remained on the increase, maybe the industry can get back to normal.
Feldstein: Well, I don't think you'll convince anybody about that. I think juvenile delinquency is going to go on; is going to continue to increase as long as things like the CCA are in existence and any other factions that are doing the parent's job for them. There is no job that can be done for a parent except the job a parent will do himself. My kid has been reading horror comics since she was 9 years old, and she hasn't had a nightmare yet—because we love her.
Von Bernewitz: I came upon the EC horror stuff. . . I mean, I started with *Weird Science* and *Weird Fantasy*, and then got into *MAD*, and then I got a whole bunch of ECs cheap from friends.
Feldstein: Lucky you.
Von Bernewitz: Yeah, lucky me. I was going to sell them off. And I was sorting them out, and pretty soon I started sorting a little slower, and started peeking in the horror mags and started reading them.
Feldstein: They're like dope, I guess. [laughter]
Von Bernewitz: After a couple days I started to read them. I had trouble for a couple of nights, but. . .
Feldstein: In the old days when Bill and I were writing this horror stuff and Harvey Kurtzman was writing *MAD*, he always felt he was above this horror stuff; that we were just awful and he was fine. And I think that psychologically, his *MAD* magazine carried the same reactive impulse, whatever it is that it carries to a reader, as a horror comic does. There's an identification with authority, and there's a flaunting with the destruction of

that authority. So Harvey does it with a laugh and we do it with blood. It's the same thing. This is the charge I think that people get when they read these things. It's kind of cathartic. All entertainment is a kind of a cathartic. I'm gonna run uptown and get myself a cathartic, because I've got a stomach ache. [laughter]

Von Bernewitz: I'm getting a batch of old ECs, and I'm looking forward to reading some of the back horror mags.

Feldstein: Oh, I think you'll find the further back you go the better they were. But simple; they weren't classy. They weren't great literature, but they were good. Like horrible.

Von Bernewitz: Like "Reflection of Death?" [*Tales from the Crypt* #23.]

Feldstein: Yeah, they were all right. If you start judging them as works of art, you'll never get anywhere. Judge by the fact that they were comic books written for fourteen-year-old kids, sixteen maybe—we never thought we were hitting any higher than that in the beginning—who just like a good scary story to make it rough for them to go to sleep. When I was a kid, I loved to go see a horror movie.

Von Bernewitz: They love them nowadays, too. Westerns were replaced on the Saturday matinee by these borror/science fiction films.

Feldstein: Well, Hollywood's laughing up their golden sleeve, you know, now that the comic industry was knocked off. They are now coming out with horror pictures, science fiction borror, low budget stuff, and now they have the kids that used to read the comics.

Von Bernewitz: What about television shows like *Alfred Hitchcock Presents*? They took "From Here to Insanity."

Feldstein: Which one was that?

Von Bernewitz: Don't you remember in *Crime SuspenStories*—#18 I think it was—the deaf woman and the killer?

Feldstein: Oh, *we* took *that*. We had so many sources, so many springhoards, that I don't know how original that was; how much of it was original. I think the original story was about blindness. Okay, Fred, nice to see you again. Drop by next time you're in town. I'm sorry I have to run off. But Jerry [De Fuccio] knows everything about the early EC days.

Von Bernewitz: Is John Putnam still around?

John Putnam: [entering] Oh, what's new?

Von Bernewitz: I wanted to mention, the day I was here and Wallace Wood came in, he had a quick conference with Gaines, but Wood seemed very quiet. Nothing much was said.

De Fuccio: When I first met Woody, he used to speak in such a low tone that I said "yes" to whatever he said. [laughter] And sometimes it was quite dangerous; I'd hate to have to ask him to repeat anything.

Putnam: Among other things, Woody is a great fan of hillbilly music and of folk singing, and he's got a guitar. He plays three chords on it and that's all, by George; he knows three chords. [laughter] You know, another thing about Woody—that he will hate me for having told—his great hobby is bending beer cans in two [laughs]. You can always tell when Woody's been at a party, because he takes the can and goes "crack" and it bends right in two. He has this real sleepy expression anyway, you know. The more beer he drinks, the closer his eyes get, you know, so all he's got is these two slits and this great big "Cheshire Cat" grin. And he's popping cans. He's the greatest [laughs]. So there's some more background on EC artists. Of course, there's some great Willy Elder stories. Two things I always tell my friends about Willy, which I've always intensely admired, is that Willy gives imitations that nobody else would ever think of doing. He came in one day to deliver a story in the EC office, and there was a great big paper bag on the floor. All of a sudden, without any preliminary [warning], he suddenly yells, "Hey, you guys ever see a cat in the kitchen with an empty grocery bag?" And he dives down, he climbs inside of the paper bag, and I swear to god you'd think there was a cat in there [laughs]. He's going "meow, meow." Another thing he does, which is fabulous, is he imitates a four-year-old baby girl with a nose cold, leaning over your shoulder while you work.

Von Bernewitz: He should be on television.

Putnam: Oh, he really should. The strangulation act he hes; do you know this one? This bit about reaching the arm around? Nobody does it like Willy. He says he was baby sitting one of his nephews one night, and the kid practically had to be taken to the hospital. Willy got one of these rubber claw hands, and then be put red ink on the claws. He's sitting there talking to the kid, just sort of leaning into the door, and all of a sudden the hand slowly comes up, you know, reaches around his neck. He managed to look like the hand was choking him, and he let out with this horrible scream, and was dragged away by the hand. It took the kid a week to recover. His humor is really weird at times, actually. He once sent his wife a real cbicken heart with an arrow through it for a Valentine. [laughter] So you see that Willy is sometimes a wee bit weird. Willy's got really crazy stories, like when he was in school, the kids used to call him "Wolf." He had gone to school with Bess Myerson, wbo was then Miss America. So he's walking along Broadway with a couple of GIs after getting back from overseas, and there's a big sign at the Paramount Tbeatre, "Miss America, In Person." Willy is always very good at staging these things. He says, "Let's drop in and meet Miss America." His friends say, "Oh, come on," you know. He says, "All right, ten dollars; ten dollars says you meet her." So they reluctantly get up their last ten. He goes in and gets back stage, and the stage manager says, "All right, you guys, back out." Willy says, "Look, go find Miss America, and tell her "Wolf" wants to see her." Five minutes later, out comes Miss America, happy to see him, screaming "Wolf!" And Willy's collecting money. [laughter] Whet a charecter.

De Fuccio: Tbey used one of his own experiences for the basis of a borror story. When Willy was in school, they took a side of beef, an old condemned side of beef, and they put clothes on it and put it on the railroad tracks and there was great consternation. It was used as one of the horror stories. ["Last Laugh," *Tales from the Crypt* #38, October–November, 1953, illustrated by Elder.]

Putnam: I've got to go. So long, and good luck.

The third visit, October 10th, 1956

Von Bernewitz: I'm trying to figure out what this book is.

Gaines: This is a commercial job, whet we call a commercial job, which is an end to this business which you probably don't know anything about because I don't think we've ever even discussed it. But this is commercial comics. This is our first foreign job, as a matter of fact. For example, are you acquainted with the Reddy Kilowatt character? Well, we made comic books for them. 1946 was the first one, that's before I got here. And this I call "1A." It's the first comic book we produced for *Reddy Mode Mogic*. It's a sixteen-pager. And then they put a new page one on it—in fact, it's just a new three-quarters of a page—and I call that "1B."



Bill Goines ond Steve Allen (obove ond below).



EC on the Steve Allen Show!

The EC staff was invited to appear on the late-night *Steve Allen Show*, a forty-minute program which was then broadcast only in the New York area. The segment aired sometime in early 1954. The *MAD* comic book was discussed, and Al Feldstein remembers that the other EC comics were also talked about. Feldstein also recalls that they all put on prop eyeglasses as a spoof on host Steve Allen (see photo at top right).

Steve Allen maintains a massive archive of his shows, but this show apparently does not survive. Sadly, most of this early material was discarded by an over-zealous network employee who was clearing space in the warehouse.

—*GG*



Horvey Kurtzmon ond Al Feldstein (above). Bill and Steve discuss MAD *#6 (below).*





Bill Gaines in December, 1955.

Then they put out an *Edison* hook, changing the splash for "2B," changing the splash again for "2C." Last year we put out an eight-pager called *The Spoce Kite*, in two versions; one for Southern Californie and one for everyhody else. We just have completed a "3C" version with a whole new front and hack page. Then, to further confuse the issue, we are now—this is a real toughie—we're producing what I would call "1B," *Reddy Mode Mogic*, a new version into Spanish. But six different Spanish-speaking countries call Reddy Kilowatt something different. For axample, in Cuha he's called "Calisto Kilowatt." Which means there have to he six different Spanish versions with just the name "Reddy Kilowatt" changed. Oh, it's a real headache to get it straight. I think we finally got Cuha okay, hut we've still got five to go. Each one of these has to he checked in aach country for mistakes.

Von Bernewitz: You don't do this with your regular artists?

Gaines: As a matter of fact, Joe Orlando did this one. [*The Spoce Kite.*]

Von Bernewitz: I wouldn't have known it, just looking at the art.

Gaines: Yeah, Joe worked very hard on this, hecause he doesn't normally do this kind of art. But it shows the old son of a hitch can do anything. But most of this stuff was done hefore my time. In fact, the old 1946 edition was actually taken from a Walter Lantz moving picture. And I imagine Walter Lantz provided the artwork.

Von Bernewitz: Do you do much of this?

Gaines: Very little. Frankly, I *hote* commercial johs hecause it's one thing to put out a magazine the way we like to put out a magazine now: just try and please the *reoder*. It's another thing to have to please a specific customer. Your average commercial customer gives you a real hard time, actually. But so much for that.

Al Feldstein: [entering] What's new?

Von Bernewitz: Oh, I was just saying, the *EC Checklist* Supplement is due to come out any time. Stencils have heen done for about a month. They're down at Ted White's just waiting for him to run them off.

Gaines: Checklist on what? *MAD*?

Von Bernewitz: No, it's on the New Directions and Picto-Fiction.

Gaines: Oh, wonderful.

Von Bernewitz: And it also has ahout four pages of errors that ware in tha original *Checklist*.

Gaines: This has heen a helluva lot of help to us for a numher of things. One thing it's heen a help for is we use it to locate anything in the twenty-three issues of the *MAD* comic. Things like—

Feldstein: You remember a spot drawing from a story, and sometimes we can't remember what issue of *MAD* a particular story was in, so we look it up on the list.

Gaines: Something else I use this for, Fred, is we're in a hattle with the city on sales tax, which is too complicated to go into. But for a technical reason I had to know what stories were repeated in the early comics. And, of course, just hy going over this I was ahle to catch them. Saved me a hell of a lot of checking and cross-checking in there. Really wonderful. In fact, you even list right in here where the thing can he found. So we not only can find where they are, hut which ones to look for in the first place.

Feldstein: I'd say, quite frankly, you know more ahout our hooks than we do. [laughter]

Gaines: What are you charging for it?

Von Bernewitz: The Supplement is free. Thet's the deal that was stated in the original one; the Supplements will he free.

Gaines: You're not going to make any money that way. Send us ahout a dozen whan you're done.

Von Bernewitz: Yes, you have sixteen coming. You paid for them, you get them. Are you planning any more Ballantine *MAD* hooks?

Gaines: Eventually, I guess.

Von Bernewitz: Are you doing anything on *PANIC*?

Gaines: I really have no set idea on what to do with *PANIC*. But there's no Ballantine *MAD* book in the works. What *is* in the works is a hardcover adition, selling at $2.95 to $3.00. When I say in the works, it's in the negotiations stage with Crown. They sent us a contract; I haven't had time to heat the contract to death yet. I don't know when the thing will he out; not for months.

Von Bernewitz: But you think it will he puhlished?

Gaines: I would predict it would he published. Eventually, yeah; sometime next year. [This first *MAD* hardhack hook was puhlished as *MAD for Keeps*, Crown Books, 1958.]

Von Bernewitz: It would he just hlack and white reprints, or would it he color?



Eorly 1950s study by Wolloce Wood ond Al Williomson.

Gaines: I'm dickering for some color, and that's one of the prohlems.

Von Bernewitz: What kind of paper would you use, regular comic paper, or something thicker? Cover stock?

Gaines: It's a three-dollar hook, it'll he. . .

Feldstein: Machine coated stock.

Gaines: . . . I hope on machine coated stock.

Von Bernewitz: How meny pages do you figure it to run?

Gaines: One hundred twenty-eight.

Feldstein: Does the *EC Checklist* Supplement include the *MAD* magazines?

Von Bernewitz: No, for the reason that they are still continuing, and if I did it up in a checklist it would take a page for each issue. It's such a disjointed thing anyway; different story titles, and giving writer and artist credits.



EC colorist Marie Severin, circa 1953.

Feldstein: How the heck can you give writer credit?

Von Bernewitz: No, I mean, writers like Orson Bean and Boh and Ray. But I don't anticipate a checklist on that for quite a while.

Feldstein: I hope not. If you're in the hahit of puhlishing after they die, I hope you never puhlish a checklist for *MAD*. [laughter]

Gaines: As a matter of fact, I would underwrite such a checklist, for say the first twelve issues. Why don't you do one every twelve issues?

Von Bernewitz: Of the megazine?

Gaines: Twenty-four through thirty-five. The last one will he our "fifth anniversary issue," which is a good break anyway.

Von Bernewitz: Well, if you want me to.

Gaines: I really don't know how much work there is to it, hut I would he willing to put a few hucks toward it if you ever get the amhition.

Von Bernewitz: Well, I do have the information all written out, unless you'd want to supply things like outside writers that you didn't give credit to.

Feldstein: Well, we could give them to you, if you really want them.

Von Bernewitz: The thing ahout it is whether or not there would he a demand for such a checklist.

Feldstein: The single contiguous readership of *MAD* today is higher than all the EC fans.

Von Bernewitz: That's true. Well, we could give it a try.

Gaines: As a matter of fact, if you make one, we'll run something on the letters page. My God, if you don't get a few hundred orders, I can't imagine why, out of 800,000 readers. There must he a few hundred people that would want it.

Feldstein: You want to put a feeler out on the *MAD Checklist*? Writa me a letter, say that you're the fellow who did the *EC Checklist* . . .

Von Bernewitz: You mean to see how many people would he interested?

Feldstein: Yeah. I'll puhlish it in *MAD*, and if they're interested, they write to you, drop you a card.

Gaines: That's a good idea.

Feldstein: Then you'll have a mailing list; you can practically predict your print order. Well, it's up to you, Fred.

Von Bernewitz: Yeah. I'll sleep on it and drop you a line. [see von Bernewitz hiography, page 6]

[Transcribed ond edited for publicotion by Grant Geissmon, December, 1997.]

RUSS COCHRAN interview



Russ Cachran carefully removes EC file capies from the EC vault as Bill Gaines fretfully looks on, in this Sergio Aragonés cartoan done especiolly for the Certificote af Authenticity thot occomponies the Goines File Copies.

Grant Geissman: What's your first memory of EC Comics?

Russ Cochran: I believe my younger brother Rick was in the hospital for some reason, maybe having his tonsils out or something routine. He asked my dad to pick up some comic books for him and bring them in to him, and he did. One of the comic books was one of the horror ECs; I think it was *The Hount of Feor.* At the time, I had sort of graduated out of comic books. I was a big comic book reader as a young kid, but this would have been in like 1951 or '52, and I probably stopped reading comics to a large extent in the late '40s. So I was sort of unaware when the first ECs appeared on the stands. But because of that copy of *Hount of Feor,* I read that one and said, "Wow, this is different, this is good stuff." And then I got reinterested in comics at the time. In our small town here in West Plains [Missouri], we used to trade comics a lot with other readers. I would take a stack of my comics over to David Galloway's house, and I'd go through his stack and pick out the ones that I liked, and be'd go through my stack and we'd trade one for one. I remember after having seen that *Hount of Feor,* I started trading comics again and converting my inventory of comics that I had into whatever ECs I could find. We really got hooked on them and started subscribing, and we created a Chapter of the EC Fan-Addict Club. In fact, we were Chapter number three, which always kind of amazed me that we'd gotten in that early. It probably happened because we were subscribing, and the subscription copies usually arrived a little bit before the copies on the newsstand. I'm sure what happened is, my brothers and I and a couple of other guys around the neigborhood got our subscription copy of one of the ECs where they announced there was going to be a Fan-Addict Club, and we said, "Oh yeah, that's for us!" And it said send in a quarter, and if several guys send in, in one group, then you'll be a Chapter. I remember my membership number was 181. Member number 181, and we were in Chapter number three.

GG: That's really early. After your post-adolescent interest in the ECs was kindled, then did you later get away from EC for a while?

Cochran: No, I stuck with ECs. So right up through the death of the New Trend comics, we were subscribing to and reading all the ECs—1953, '54, '55. Coincidentally, I graduated from high school in 1955. And it just happened that Gaines pulled the plug on the ECs at just about the same time that I was supposed to grow up and go to college, so that's basically what I did. But I think it's significant that—recognizing this junction in my life—I took my EC box, the wooden box that we had all our ECs in, and I took the box and hid it up in my mother's attic with a padlock on it. I still have the box, by the way. This was kind of strange to do with comic books, but I somehow knew that there would be a time in the future when I would want to revisit those books. I didn't know when, I didn't know why, or anything about it. In the Fall of '55, I went off to college and totally forgot about reading comics or even keeping up with anything at that point. I may have read *MAD* magazine for a while, but I eventually lost track of it, until 1964 when I got my Ph.D. and took a teaching job at Drake University in Des Moines. And on sort of a whim I decided to write Bill Gaines. My letter said something to the effect that the members of our chapter, of EC Fan-Addict Club number three, one of us is a teacher, one is a minister, one is a doctor, one is a lawyer, and not an axe murderer in the bunch. I thought he would get a kick out of knowing that the influence of the ECs had not been detrimental to us. Anyway, he got a big kick out of the letter and wrote me back and said, "Next time you're in New York, or if you're ever in New York, give me a call and we'll go out to dinner." So, that was nice. I was the chairman of the physics department at Drake University, and being in that position I got to go to one or two professional meetings a year of my choice. The AAPT, which is the American Association of Physics Teachers, has an annual meeting in New York every year. So I thought, "Well, okay," and I went to New York. I'm going to say it was in the fall of '64 or it was in early '65, I'm not sure which. I went to the physics meeting and went to see Bill up at the *MAD* offices. and we hit it off immediately. We went out to eat a couple of times. He took me to my first Broadway show, which was *Golden Boy* starring Sammy Davis Jr., and got me hooked. I love Broadway shows and every time I go to New York I try to see one or two shows, like *Les Miserables,* which I've seen at least twenty times. The music in *Les Mis,* the interweaving of the story and the characters and the songs is just magical to me. Of course, Bill loved to eat, and we went to different specialty restaurants in New York. He always used to laugh at me because, being a Midwestern boy, my culinary tastes ran mostly to meat and potatoes, and he would say, "Well, where do you want to go this time? How about some Japanese food?" I'd say, "Oh, I don't know. I don't know, Bill." "Okay, well, how about Korean or Chinese?" "Well, I don't know,



Russ Cochran reads bedtime stories in December, 1965 to his sons Vance (left) and Jack (right), passing the EC fever along to yet another generation.

Bill." [laughter] We'd end up going to a steak house usually. But he didn't care; as long as he got good food, he didn't really care what kind it was. And boy, could he eat! I remember one time we went to a restaurant, and it was just the two of us, and he liked to order appetizers and several courses and so on. I think we both ate a steak or something like that, and I was just totally stuffed. He said, "Russ, I think I could eat an order of spaghetti. Would you like an order?" And I said, "Oh Bill, I don't think I can handle it." So he ordered an order of spaghetti, and he ate the whole thing. He just had a huge capacity when it came to eating. Later, I would go with him and [his wife] Annie to . . . what's the name of that restaurant there where one of the big New York Mafia guys was shot down in front of it? Oh, Sparks Steak House. We would go in there and, of course, they see him coming, and they roll out the red carpet. I got to be like him in the not wanting to wear a tie or jacket, and sometimes we'd go in there and we'd have to borrow one of their jackets in order to not offend the other customers, I guess. I wear like a size 46 or 48 or something like that, and they would usually give me one where my arm would stick out; the jacket would come down to the middle of my forearm. [laughter] We would order five-pound lobsters, and we would eat and eat and eat and eat.

GG: And you reminisced about EC the whole time, no doubt?

Cochran: Yeah, that's what we would talk about. I would ask bim about the artists and certain stories. He loved to tell stories about that, and he would always laugh a lot. He was one of the best laughers, and so is Annie. They're great laughers, and I think that's one reason they were so attracted to each other; they just cracked each other up all the time. If you were within a city block of either Bill or Annie, you could hear them laugh. They had very loud and infectious laughter, which I always liked about them. But I would bring up a topic, like Graham Ingels, or something like that. Graham was always the mystery man to me, because after a few years of going to New York, I gradually met all the other EC artists. I met a lot of them at Bruce Hershenson and Ron Barlow's first EC Convention [in 1972], because a lot of them were guests there. And the ones that I didn't meet there, I met later on—I either made a personal visit or Bill introduced me to them or something like that. But Ingels, of course, nobody knew where Ingels was until we finally located him in Florida back in around 1979. The guy who was really the most interested in Ingels was [EC collector and historian] Roger Hill in Wichita. Because when we found Ingels, Roger just went nuts, and I had to really talk to him to persuade him not to just jump in his car and drive down there. [laughter] He wanted to talk to Ingels, he wanted to interview him, he wanted to praise him, you know? And Ingels didn't want any recognition for bis comic book work. He was a painter now; he didn't want to be reminded of the comic book days. He wasn't proud of his comic book work. He just thought, "That was something I was doing for a living then," and I tbink tbe EC period was a kind of sad time in his life because he was drinking heavily and he was in trouble at home with his wife and family. Bill told me that Ingels would sometimes leave home with an eight-page Old Witch story under his arm, and he might show up at the EC office a day or two days later. But he never lost any art, he always had it with him. But because be was a little bit unreliable as far as deadlines are concerned, they would pad his deadline by a week or ten days, just so that they would be sure to get it on time. Bill would tell me stories like that; all the inside stuff. I would ask him wbat the layout of the offices were up at EC, and several times after we would eat dinner in New York, we would drive by 225 Lafayette Street, and he would point up there, "Right up there," he said, "there's where it was, right there on that corner." One time we even went up into the building, but everything was different. The partitions were all changed and everything, so it wasn't laid out the same. But it was like that, and he would occasionally find little tidbits to give me. You know those giveaways like *The K.O. Punch* and *Lucky Fights It Through*? [see pages 100 to 101] I never knew of the existence of those at all until on one of my trips to New York, Bill just handed me a batch of them, a half a dozen of them or so. *Reddy Kilowott*, as well. And he said, "You might be interested in these for your collection, because this is a side of EC that very few people know about."

GG: The first time Graham Ingels called you [about doing some Old Witch paintings, circa 1989], didn't you answer the phone in a funny way, thinking it was a joke?

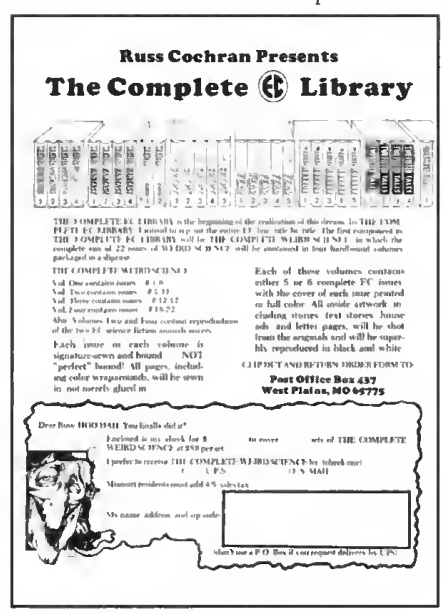
Cochran: I think I did. Graham had a real deep, gruff voice. And of course it was sort of like a Holy Grail type of a thing. Bill and I had always talked that the one thing that would really make all this reminiscing complete would be if Graham would turn up and we would know what the story was, what he was doing now, and so on. And see if we could get him to do some paintings and things like that. This was along about the time that Carl Barks was revisiting his Disney characters and doing oil paintings of them. And as you know, some of them went for big money; they still do. So one day the phone rings and this gruff voice on the other end says, "This is Graham Ingels." I've forgotten exactly what I said, but it was something like, "Oh, hello, Ghastly." [laughter] I thought it was somebody playing a joke on me. I was so blown away by hearing from him after all this time, that I don't remember a lot of the conversation except that he told me where he was living and that he was willing to entertain the idea of doing some paintings. He hadn't, of course, thought about or done anything with the Old Witch in, I guess, thirty-five or forty years, however long that was at the time. And he told me that he didn't really have pleasant memories of that part of his life, but he was painting and teaching painting and living with a gal down in Florida. I sent him some reproductions of Barks paintings and things like that, and be started doing some little roughs. He didn't do very many; I think every one of them appeared in my Art Auction catalog.

GG: I want to go back to the mid-sixties period. This was a time when *Shock Illustrated* #3 was virtually impossible to find, and Bill gave you a copy. Do you remember how that came about?

Cochran: I sure do; I remember very clearly how that came about. Wben I first contacted Bill, I was starting to rebuild my EC collection. And of course my starting point was the ECs that were in the box. But I found that most of those ECs were not acceptable condition-wise, because we'd read them so many times and we'd written our name on the front cover, and we hadn't been careful with them. They were just to read. We didn't even think about the idea of trying to keep them in mint condition, or anything like that.

GG: You loved them.

Cochran: We loved them, yeah, and they sbowed it. So when I started to complete the EC collection, when I could, I would upgrade a copy, I'd find a better copy. I remember at the


Russ Cochran Presents
The Complete EC Library
THE COMPLETE WEIRD SCIENCE
Each of these volumes contains either 5 or 6 complete EC issues with the cover of each issue printed in full color. All inside artwork including stories, text stories, house ads, and letter pages, will be shot from the originals and will be superbly reproduced in black and white.
CLIP OUT AND RETURN ORDER FORM TO
Post Office Box 437
West Plains, MO 65775

The first flyer advertising the Complete EC Library. *from 1978.*

time I was buying ECs basically for a dollar apiece. There was this place in Michigan called Able-Man Booksbop, and I had a kind of a running deal with them: they would send me a hundred ECs, I would send them a hundred dollars. But in doing that I got a lot of duplicates. So I would continue to upgrade condition and use the duplicates for trading and so on. That's how I met other EC collectors, like Roger Hill, gradually putting my collection together. So as I was doing this, I was going to New York at least once or twice a year and seeing Bill. And I would say, "Well, I got a little further down the road on completing my collection," and then I would shake my head and look sad, "but I'm never going to make it complete, because I'm never going to find a *Shock* number three." So after I'd done that a couple of times, Bill finally said, "Well, look Russ, you give me a call and you tell me when you get the last EC to complate your collection, and I'll go to the vault and pull out my package of *Shock Illustrated* threes and send you one." And I said, "Oh man, that's great, that's wonderful!" So maybe six months later or something like that, I had everything, and I put in the call and, sure enough, a mint *Shock Illustrated* three came to me in the mail from Bill Caines.

GC: That is fantastic.

Cochran: Yeah. That completed my collection.

GG: Also, maybe not long after that, Bill gave you a piece of EC art, at a time when there was literally no EC art outside of the vault.

Cochran: That's right. Bill wanted to keep everything, and I understood wby. I wanted to have a piece of EC art, at least one piece of EC art for my collection, so I kind of kept after him about it, and he said, "Well, if I give you something will you stop bugging me?" [laughter] I said, "Yeah," and he said, "Well, the stories, I want to keep all the stories together, so the only thing I would consider giving you would be a cover. I said, "Well shoot, that would be great, I'd love to have a covar." So of course, I'd been looking forward to this maybe happening, so I had it all decided in my head what I wanted. He said, "What do you want?" And I said, "I want the cover to *Weird Science-Fontosy* 29, that's that great Frazetta scene of the spaceman fighting the cavemen on the cliff." He laughed real big, and then be told me, "That is the one piece of EC art that I don't own." He said, "Frazetta wouldn't sell me that." He told me the story of how Frank had taken it up to Steve Douglass at Famous Funnies to run as the final in a series of Buck Rogers covars that he did. This was during the time whan the Kefauver committee was active and so on, so Douglass says, it's too violent, we can't run it. And so Frazetta was kind of disgusted about it and took it up to show the guys at EC because that was a mutual admiration society all around up there. The guys loved to knock each other out with their work, and it was a wonderful cover. Still is maybe the greatest piece of art ever done for a comic book cover. That's of course arguable, but it's still a magnificent piece of pen-and-ink art, or brush and ink. So anyway, he brought it up and he showed it to the guys that were there and they said, you've got to show this to Bill. And Bill says, "Frank, that's wonderful. I'd like to run that, but wa've got a problem because I keep all the art that I run." So Frank says something like, "Well, then we do have a problem, because I'm keeping this one." Bill said something like, "Well, I'll give you $40 to let me run it and you can keep it, or I'll give you $60 and I keep it." And Frank said, "Well, I'll lat you run it, but I'm keeping it." So Frank did a paste-over on the head, on the helmet of Buck Rogers, and changed a couple of other minor things, and that's how that cover came to be. [see Caines interview, page 184] But at any rate, Bill didn't own that cover, so my second choice was the *Hount of Feor* #18 cover by Craham Ingels, because Ingels was easily my favorite EC regular artist. Frazetta, of course, wasn't an EC regular, and that piece was such a tremendous piece . . .



Russ Cochran, circa 1966, with the Haunt of Fear *#18 cover given to him by Bill Gaines. The photo originolly oppeared in Rich Hauser's EC fanzine* Spa Fon *(#3, June 1967).*

GC: A tour de force.

Cochran: Yeah, a tour de force, that *Weird Science-Fontosy* 29 was just a killer cover. As soon as I found I couldn't get that one, I fall back on the only *Haunt* cover that had an Ingels Old Witch on it.

GG: That was quite a coup at tha time.

Cochran: Oh yeah, it was. I framed it, and I sent pictures out to Don Lineberger, Roger Hill, Bill Spicer, John Benson, and other guys like that, and they were very envious. And of course, in a sensa, in a certain way, that planted the seed for [much later] selling all the EC art, hecause I realized that if Bill had very high quality, large line negatives of all of the EC art, he wouldn't have to keep tbe originals, that the negatives would suffica for any reproduction purposes. So then that led to the thought, "Well, why would he want to do that [make negatives without a reason], that's a lot of expense to go to." And that's what led to the idea of the *EC Library* [see page 212]. This didn't happen overnight, it was a long period of time there because I dabbled with the same idea in the *EC Portfolios* [see page 210].

CC: The first thing I think you did was a poster of that *Hount* 18 cover, which sold for $1.00 [publisbed in 1971].

Cochran: Yes, I did. And I bad Marie Severin hand-color ten of them, and number them one to ten. I think I sold them for $100 each, and they sold right away. This is when I was still being a professor and just sort of dabbling at being a publisher or an entrepreneur or whatever you want to call it, in terms of coming out with some of these EC-related products. The *EC Portfolios* were born basically because I wanted to start going to comic conventions, more often than I had been. Tbe big one at that time was the July 4th convention that Phil Seuling had in New York. It was a stretch on a professor's salary going to New York, spending a week in a botal and so on, just for pleasure. So I thought, what could I do to earn just enough money to pay my expenses? That was all—I wasn't thinking of making a profit. I was just thinking of having a free ticket to go to conventions and things like that. As a matter of fact, this happened around the time of the Woody Gelman book. tbe Nostalgia Press book [*The EC Horror Library*, 1972. See page 209]. I was in Bill's office, on one of my regular visits. There was a package, a brown paper-wrapped package of EC art that he bad pulled for Celman, for the Nostalgia Press book. He said to me, "You know, if I hadn't kapt all this stuff, I wouldn't have the art now to do this book." Of course, this was the first original EC art I had ever seen [apart from the *Hount* #18 cover]. I was immediately struck by how big it was, and by how detailed it was. I picked up a piece of Ingels art, and I looked at all the little fine pen scratches in it, and I thought, it's hard to see why they went to this mucb trouble to do something which they knew was going to be printed on a very cheap pulp paper, and smeared over witb rather loud and sometimes garish colors and so on, and still they put all this detail into the work. I remember the "Food for Thought" splash that Krenkel did, with all tbat incredible fine detail work. I went over to Bill's EC bound volumes, which he had in his office, and opened up to that page, and a lot of it just didn't survive reproduction; just kind of masbed together. So I thought, "Boy, wouldn't other EC fans love to see it this size?" But that was a little impractical because 18 incbes by 13 inches, which was the size, was too big—I guess the printer that I went to, maybe his press wasn't that big or something. But at any rate, I decided to go a little smaller, like 12 by 16, or something like tbat. Slight reduction from the original size, but I could still, by offset photography and the lack of color, present the EC art in something like its original form. My feeling was it had never been seen in all its glory; it had just been seen in the comic books as it had been printed. And how many people out there, like Bill Spicer way out in California, and Roger Hill down in Wicbita and Don Lineberger down in Georgia, these guys, would just die to be able

to see this art like I'm sitting here looking at it. So that's how the idea for the first *EC Portfolio* came about. I thought, well, I'll go to New York, I'll get this art. Bill wouldn't let it leave New York, never would let it leave New York, so I had to find a print shop, camera shop, somewhere in the vicinity of the *MAD* offices, and I did that, and I took the art. Bill and I would stand there and I would count out the pages, "Okay, here we've got an eight-page story; here's a seven-page story," and so on. We'd count them out, and I'd sign a little piece of paper that I'm taking them and I'll bring them back. I took them out to the print shop, and I never left them. I stayed right there. I insisted on being in the room with the guy, so I would actually put the pages into the frame. He would shoot a page, and then I would take it out and put the next page in. And proceeding like that, I shot the first *EC Portfolio*. I took the negatives back home to Missouri, and found a printer. I'm pretty sure that my investment in the whole thing was $1,500, for the negatives and for printing. I printed a thousand copies, and I thought I would sell them for $10. I wholesaled some for $5, and I took them to the July 4th Phil Seuling convention and they just sold like hotcakes. I had my table there, and I had them sitting out on the table. People would come by, and if they were EC fans, they'd look at it and love it. At that time $10 was . . .

GG: A little pricey.

Cochran: A little pricey, because there were fanzines out for $3 and $4, something like that. But I thought, this is bigger, this is better. Of course, I was paying a royalty to Bill. But to make a long story short, I got all my money back. The New York convention lasted probably four days, and I went home with more than my investment. I still had most of the print run and I thought, "Hey, this is working, this is the way I want to do it." So for the next one I went a step up to the color covers and went to a square binding, which I really didn't like. The pages wouldn't lay flat when you were looking at them, and I liked them laying flat. So I went back, with #3, 4, 5, and 6, I went back to the saddlestitch binding, just because you could sit and hold the book in your lap, and lay the pages flat and it wouldn't tend to close up on you.

GG: It was more like actually handling the art.

Cochran: Right, and it was more like a comic book. So that's the story of the six *EC Portfolios*, and then by the time I had done five and six, the wheels were turning in my head. I was thinking, maybe I should just do everything, instead of just picking out my favorite stories, or a mixture of this and that. I started feeling sorry, or feeling guilty, I guess I should say, for leaving out Jack Kamen and George Evans and some of the others who were great artists, but just didn't happen to be my personal favorites. The stuff in the *EC Portfolios* was just my personal taste. It sort of clicked at some point—I don't remember exactly when that point was—but it clicked that I could get around Bill's determination to save all the art, because he had mentioned to me several times that it was expensive to save the art. He had this vault over on Second Avenue in New York, a place called Day, Meyer & Young. It was a fascinating place to me because you would go up there and all these metal cubicles are sitting around, they're all padlocked, and only Bill has the key to the padlock. There are tracks, like little railroad-type tracks up there, and they moved the cubicles around all the time. So one time we would go to the vault, it would be on the fourth floor. Next time we would go, it might be on the seventh floor. They were always moving—I don't know why they moved them around, or what the rhyme or reason was . . .



Bill Goines in 1967 with his boxes of EC File Copies. The comics were stored in the office of 225 Lafayette Street until about 1960, when they were moved to the front closet of Bill's Manhattan apartment on East 69th Street. There they stayed until 1989, when they were opened by Russ Cochran and Bob Overstreet in preparation to be sold. The photo originally appeared in the EC fanzine Squa Tront *(#2, 1968), and appears here courtesy of publisher Jerry Weist.*

GG: I guess people had to get into them at various times.

Cochran: They had to get into them, yeah, and they could pull them out on these little tracks and then pull them down to the end of the corridor where there was a freight elevator. They could pull them onto the freight elevator and then people could go through them and take things out and put things in and so on. So, the first time I went up there, I remember thinking—and Bill and I joked about it later—that when he opened the vault for the first time and swung those metal doors open, I halfway expected the Crypt Keeper to step out or something. He laughed and said, "Yeah, if I'd done this right, I would have had John Putnam up here," who was the art director of *MAD* at the time and sort of an old Crypt Keeper-looking type of a guy, "and had him in the vault just five minutes before we came. That would have been great." [laughter]

GG: In 1978 you launched the *EC Library*, reprinting the entire series of ECs, one set at a time.

Cochran: Right. Of course, it was a very ambitious project, and my initial thinking was, I'll start with the strongest material. I'll start with *Weird Science* and *Tales from the Crypt*. I'll commit to doing those two and then I'll see. If I'm losing my shirt I'll say, well, it was a noble experiment and it didn't work. But it did work. So then I decided to make a commitment to going for the whole thing. I would go to New York to shoot film for the *EC Library*, and we would take out many packages because I was gearing up to shoot a lot of negatives. I didn't want to have to go to New York several times a year, so when I went, I would shoot maybe thirty complete issues. We would go to the vault, me, Jerry DeFuccio, and Bill, and take out our thirty packages. We'd check them off the list, account for them and everything. We would haul them back to the *MAD* offices, and they would stay in Bill's office, right in there on the floor of his office. They would sit in there in stacks and one by one, I would take a package, go down to the printer, get it shot, bring it back, set it over there. Get another package, take it back, get it shot, until gradually piece by piece, package by package, over a period of maybe three or four days to a week, we would have the whole thirty packages shot. And then we would take everything back to the vault, check it back in, Bill would lock the vault, and that would be the end of the trip. At the time I think I had envisioned doing some New Direction, but I hadn't envisioned doing the Pre-Trend; I was just going to do the New Trend. And then, of course, when I got near the end of that and it was a successful thing, I thought, "Well, how can I keep this going?" And the answer was to go back to the Pre-Trend, and of course when I did that, I went back to exactly the point where Bill took over EC. You know, the art is still in the vault for *Land of the Lost* . . .

GG: Really?

Cochran: . . . and *Dondy* and *Fot and Slot* and *Animal Fables*, and that stuff.

GG: The *Moon Girl* art is there as well?

Cochran: Yeah, *Moon Girl*'s there. And I thought maybe I should extend the *EC Library* back even further. But I still wonder if devoted EC fans would be that devoted, that they would buy a volume of *Animal Fables* or *Fot and Slot* or something like that. I don't know.

GG: It's an interesting question. Let's talk about the EC Art Auctions. When you started the *EC Library*, it was also in your mind that maybe you could finally get Bill to sell the art?

Cochran: Yeah, because the only reason he was hanging on to the



Bill Gaines in the EC vault at Day, Meyer, and Yaung in Manhattan, circa 1980s.

art was in case somebody wanted to publish it again. That was also the reason the *EC Library* was printed in black and white, because, let's say, he had a foreign publisher who wanted to publish ECs in French, or German, all he had to do—once the *EC Library* was out—he'd just send them a set of *Voult*, or a set of *Crypt*, or whatever it was, and there it was, in black and white, close enough to the original that it could be used os the original. So it solved a problem for him, and it solved a problem for me, and it made a lot of EC collectors happy. The funny thing about it, and it was just totally luck, we would talk about this when I would go to New York, and he would say, "Well, how much do you think I could get for the EC art?" And I said, "Bill, I think you would bring in at least $2,000,000." That was enough of a figure to get him interested, and of course he wouldn't have to pay those storage fees anymore, and he would still have reproduction material. Well, I figured up once, toward the end of selling it off, we almost hit that exactly, and it was just right off the top of my head. It was just a crazy, lucky guess. I was at the San Diego Comic Convention last month, and I ran into some collectors there who were seriously pursuing EC art, especially covers, and I learned there that some of the EC covers that I had sold through the Art Auction for $1,200, $1,500, something like that, were now going for $8,000 to $10,000, and that there has been a tremendous appreciation in the value of EC art, which I knew would happen. I just didn't know that it would happen this quickly. There was a lot of art around that was disposed of in a fairly short time [through the Art Auctions]. The first few auctions were not in an auction format, they were like a list, and they were not illustrated or anything. Then I graduated to the illustrated *Comic Art Auction*. It was a rare and wonderful time, because you'd open up your mailbox and you've got a catalog that offers you six *Weird Science* covers and twenty-four stories from *Weird Science*, and then a couple of months later you get another one for *Tales from the Crypt*, or something like that.

GG: Of course, a lot of us kick ourselves now for not being more aggressive at the time.

Cochran: Absolutely.

GG: Were there any big surprises that came of going through the EC art?

Cochran: There was one big surprise, and I still don't know the total story behind it, but there was a very early Johnny Craig cover—I should remember the number but I don't right now [*Crime Patrol* #16, March–April 1950]—of a woman frontally facing us and there's a big paste-over down in the crotch area, and of course, curiosity dictated that I would have to peel the paste-over back and see what was there, and there it was, pubic hair! [laughter] It was a crotch shot, and it was right on the cover.

GG: Interesting.

Cochran: Now, I've always wondered about that, because the art didn't look exactly like it was done necessarily by Craig. So it could have been that someone did it later as a joke, and then the paste-over was put on it. Or maybe Craig did it as a joke. They would have known that they couldn't have published a comic book like that.

GG: Of course.

Cochran: That was one of the more interesting discoveries.

GG: These were young guys, young artists goofing around.

Cochran: Young guys goofing around, exactly. He may have drawn it that way and said, "How do you like this for a cover, Bill?" And Bill laughed, and then he put the paste-over on and it was forgotten.

GG: Right.

Cochran: Also on the back of a lot of the EC pages of art were sketches and drawings, like if Ingels was going to draw an old man's head or something in one of his panels, he sort of practiced it on the back of another page. Roger Hill made a project out of photographing these. He has a collection, I guess the only collection, of EC art that's on the back of pages. It's not finished stuff, and it's mostly just a head or a hand maybe, or just a little detail that the artist was trying to work out in the process of getting it the way he wanted to on the finished page. But Roger was really interested in these, and he intended to publish them at one time; I don't know if he still does or not.

GG: That seems like it would be an interesting project. Were there any disappointments? Stuff that you thought was there in the art that wasn't, or anything like that?

Cochran: Well, there's one story called "Two's Company," a wonderful Williamson/Frazetta story. It was missing, and Bill recalled that he had loaned it to Al Williamson. After EC folded, the artists—like Al—would maybe come in and say, "Bill, I need to borrow that art so I can take it over to so-and-so and show him as a sample of my work." Bill would always say, "Okay, I'll loan it to you, but you've got to sign this receipt, and I want it back." And I guess almost all the time he got it back, but this one time he didn't. Williamson, to this day, contends that that never happened, that he never got the art, and the art has never turned up. So there's a wonderful seven-page Frazetta/Williamson story—it's more Frazetta probably than Williamson—called "Two's Company," and the art has never turned up for that. There was another disappointment, and that was the third issue of *Haunt of Fear*. I don't quite know the context of this, but sometime during the Senate Subcommittee hearings, Bill took one whole package of art, which would have been the cover and the four stories, and submitted it to the Senate Subcommittee as an example of how comic books are produced. And that art was never returned. One complete issue of *Haunt of Fear* was missing, so when I shot that for the *EC Library*—and you can see it if you look—we had to actually shoot it from a comic book and go through all sorts of gyrations to try to remove the color without removing the fine lines. You can tell, it's not as crisp and clean as the rest of the art. But thankfully that was from a period when Ingels was not doing a lot of fine line stuff. It was the earlier style, which didn't suffer as much. It would



The first Russ Cochran Comic Art Auction *catalog; the auction was held on October 15, 1980. This particular auction offered covers and stories from* Tales from the Crypt *#23 and 24, and* Weird Science *#12 and 13 (1952 editions). Although this is catalog #1, Cochran conducted three EC art auctions prior to this one (via the* Original Art List*), with the first occurring on March 23, 1979.*



Russ Cochron (weoring white film editor's gloves) holds the Goines File Copies of Frontline Combat *#10.*

have been much worse if, say, *Haunt* #18 or something like that had been lost.

GG: Tell me about the latter-day discovery of those missing Picto-Fiction stories.

Cochran: Roger Hill and Jerry Weist came here, and this was just when Jerry was starting up the Sotheby's auction. He wanted me to give him some stuff, and I did. I figured that I sort of owed it to the artists and to the Gaines family to get the best prices we could get for that art, but in retrospect, in a way, I wish I hadn't done it. For example, a lot of the EC art was already sold. We were selling the Pre-Trend art, and of course Jerry went immediately for *Crime Potrol* 15 or 16, which were the two covers preceding *Crypt* 17 [actually the first issue], and the first Crypt Keeper stories. I didn't run those in my auctions; I consigned those to Sotheby's and they brought good prices. And nothing wrong with that, I guess, but I sort of decided to share with them. I bave these two big office safes, they're about six feet tall, maybe four-and-a-half feet wide and two feet deep, downstairs in the Zorn building. When they would come, we would open those up and go through them. I had quite a few packages of art in there. All this art was wrapped in brown butcher paper, with a label on the outside, saying what issue it was. I had never done much looking in the Picto-Fiction art; I had looked at some of it, but I didn't go through it exhaustively because I thought, well, when the time comes to print the Picto-Fiction component of tbe *EC Library*, then I'll get it all out and I'll go through it, page by page. It was in worse shape too, because the Picto-Fiction art, unlike all the other EC art, was a combination of text and art. The art was done on Strathmore board like the EC art was, but then there would be blank spots where the type would he laid in. And the type was not laid onto the art itself, but rather was stripped in to the mechanicals before the printing was done. So when you look at the art, there are no words on the art. There's no text at all. You've got a picture, then a blank place, then a picture. And, as you know, Feldstein in his interview with you [page 72] said it was sort of like a Big Little Book type of thing, where he remembered reading Big Little Books where you had a picture on the right-hand side and text on the left-hand side. So it was never quite as interesting to look at the Picto-Fiction art, because you couldn't read the story as you were looking at the art. You bad to get the mechanicals out or get a magazine out. And on the mechanicals, the type had been rubber cemented down and it had gone yellow and brown and all different kinds of colors. So, to make a long story short, I had looked at some of the Picto-Fiction art but just hadn't gone through it piece by piece. So one of the times when Roger and Jerry were here, we started looking at Picto-Fiction art and we pulled out some stuff and we didn't recognize it. We said, well, what's this? Then we looked on the package and it said *Crime Illustrated* #3. And we thought, there never was a *Crime Illustroted* #3! The funny thing is that in all the conversations I had with Gaines over the years, and all the things we talked about, he never mentioned any of this. I'm sure he had forgotten it; he'd just totally forgotten it. Because the Picto-Fictions were unsuccessful anyway; they weren't a happy memory, and the fact that he had an issue of each that he'd commissioned the art for and it was never published, was just forgotten. And of course we didn't have the mechanicals. They're still in the Gaines family vault in New York. So even to this day, the art and the mechanicals are separate. Although a couple of years ago Wendy, Bill's daughter, called and said, "Well, why don't you just send all that art to me," which I did because it belonged to her. I'm still negotiating with her on trying to publish it. It's kind of a funny situation. She contends, and she's rigbt in contending, that the *EC Library* is a reprint project, and how can you reprint something that hasn't been printed in the first place? And that is correct. My comeback to that is, "Well, that's right, but this is not material that could be successfully printed for the first time on the newsstand."

GG: Right.

Cochran: Therefore, what I offered to do, and what I think is being considered now and possibly even by the time we get this book printed it'll be a done deal, but what I've proposed is that we publish each of these issues now as a single issue. And run them through the direct distribution system and sell them to comic book shops and sell them to my mailing list and so on, and then I'll collect them in an *EC Library* volume. But these decisions were dumped on Wendy in very much the same way that it happened to Bill [when his father died], in that he had no interest in the business. When Bill died suddenly, it just seemed to fall to her to manage this, and that's what she's done. I have to say, at the same time, it wasn't the greatest EC stuff you've ever seen. It was the end of the EC trail, a lot of the artists had sort of lost their inspiration. The Ingels stuff—I know, I looked—the Ingels stuff was very disappointing. Tbey must have known the end was coming, and they weren't putting the same amount of love into their work as they had earlier. But still, I wanted to do it to make the document complete.

GG: Are the covers still missing?

Cochran: Yeah, the covers are all missing.

GG: Because I know they existed. In [the vintage EC fanzine] *Hoohoh!*, Ted White discusses seeing at least one of these covers [see page 207].

Cochran: Yeah, was it for *Crime Illustroted* #3?

GG: Exactly.

Cochran: That's really interesting. There's another mystery that we may never know the answer to.

GG: What can you tell me about the opening of the Gaines File Copies?

Cochran: Well, that was quite an event. Bill and I had talked about it [selling the File Copies] for years. We initially thought we would go to like a Pbil Seuling convention in New York, and advertise beavily that this was going to be done. The File Copies would be opened and put in plastic bags, and we would sell them there, and Bill would maybe autograph them or whatever. Then the more we talked about it, the more it seemed like well, people would want to look at them, people would want to handle them. And what about all the people in the Midwest and in California and so on who wouldn't be at that convention who would be anxious to own these? So it just gradually developed that the way to do it was to do it through the mail. So I went to New York with my daughter Sylvia, my assistant Angie Meyer, and [*Overstreet Price Guide* author] Bob Overstreet, and we went up to Bill's apartment. I had already had several big boxes of mylar sleeves sent to the apartment. I had worked for a while as a film editor, and when you handle original film you use white cotton gloves, so you don't get any smudges or fingerprints on the film. And I thought that was a good touch anyway, so we went out and got a bunch of film editing gloves, got



Russ models o hot foshion trend, circo 1986.

a dozen pairs of those, and we all put our gloves on, and I surgically opened the packages. I opened all the packages; I would open a package, and I would very gently take out the twelve comics or whatever. It was supposed to be twelve in each package—turned out it wasn't quite that—but twelve in most packages, and I would set them on the dining room table, and we would fan them out in front of Bob Overstreet. He had his gloves on too, and he would look at them and rank them. Now, in truth, it was hard to rank them. If you can imagine twelve comics that you stack up, wrap with brown paper, and you seal, well, it's probable or possible that the top comic or the back comic, or maybe the top two or the bottom two are going to get a corner crimp from that sort of treatment. And that did happen. So he would set those to the side. But then he would end up usually with eight perfect copies in front of him, and he would have to rank those from one to eight. It was really hard to do that, and it was taking him a long, long time in the beginning. So he began looking to see if maybe he could find a rusty spot on a staple, or something like that. But it was really hard. Sometimes it was obvious, there was a "number one" copy. It would be a little brighter, a little shinier, the trim would be a little neater or something. But he looked at all that, and he did a great job. I remember how conscientious he was with that job. But while he was looking at the comics, I would take out the little white Dennison stickers and write, say, "*Weird Science* #1" and then a number between one and twelve. So then we would very gingerly slide the comic into the mylar and transfer it to the box where we kept them vertical in a comic book box. So working that way for I think about three days, we got it done. All these packages had been in one of Bill's closets, they'd been in there for years. They weren't in the vault, they were in his home. We stayed at the Hotel Barbizon, at 63rd and Lexington, which is just a few blocks from Bill's house. We would work long, long hours, way up into the night, and then trudge back to the hotel and get a few hours sleep, and then go back and do it the next day. And over a period of several days, we converted these wrapped packages into comic boxes full of vertically-standing EC file copies, in mylar and with a tag on them. We also had a certificate of authenticity which we slid in, which I signed and Bill signed and Bob signed, and so that was the way they were converted to the form to be sold. Then we had the problem that Bill wanted Annie to have a complete set, and he wanted each of his kids to have a complete set. Of course, there were only about eight complete sets because there'd be one missing here and there from the others. For example, we opened the *Voult* #12 package, there was one copy in there. He had pulled out the other eleven over a period of time for this, or that, or the other. So in the Gaines File Copies there is only one complete set of *Vault*, and the rest were missing a #12. So then I got the idea of baving these real deluxe acid-free boxes made up. They were bandmade boxes—and they were really expensive, I remember—they were cloth-covered and stamped "Gaines File Copies," and it would say, "*MAD* 1 to 23," or whatever. I was trying to tiptoe into this because I wasn't sure what the market would bear. I knew Bill wanted to get as much as he could get out of them, and at the same time it would be embarrassing if you put them up at a price where everybody just said, "Oh, forget about it." So the first things we sold were the loose issues; the ones that did not make complete sets. And my recollection—I still have some figures on this, so I can check—but my recollection is we priced them generally about two and a half times the *Price Guide*. Maybe two times in some cases. Again, my prejudices influenced the situation, because *Two-Fisted Tales* and some of those were comparatively lower priced than, say, *Haunt of Fear* or *Tales from the Crypt*. And probably shouldn't have been. But at any rate, the sale on the loose copies went very well, and I think in the first mailing that we mailed out on those, we sold approximately half of all the loose copies that we bad. So that was encouraging. So at that point we decided on what the prices should be for the complete sets. Of course, just like the EC art, the complete sets are going for several times what they sold for just a few years ago.

"Half of what I did . . . was just luck."

GG: Annie Gaines told me that you were singing Christmas songs, and this was in the summertime!

Cochran: Oh, yeah. It was summertime, and we were putting records on their stereo; Christmas songs and things like "Your Feet's Too Big," I remember that one. We were getting a little batty, actually, handling these comics all this time. Bob Overstreet was funny because he liked to smell them. He'd open up a comic and smell of it, and he would lean back, close his eyes and say, "New York, 1953." [laughter] He's a nut. But it was a great event. I know Overstreet remembers it probably as fondly as I do.

GG: You've become sort of like the fifth Beatle with regard to EC. The argument is that without you, EC might well be sort of a footnote in comics history, remembered only by a few diehards.

Cochran: Oh, I don't believe that at all. I think that if I hadn't done what I did, someone else would have. And half of what I did, as I've explained throughout this interview, was just luck. I mean, when I first wanted to meet Bill Gaines there were no commercial overtones in my mind at all. I just wanted to know him. I wanted him to know that we really enjoyed that stuff, and that he hadn't corrupted us. Then the more I got to know him, the more we felt sort of like kindred spirits. And we did have things in common. He was heading to be a chemistry teacher at one point, and he liked the fact that I was a physics teacher. Of course, we both liked horror stories, and we loved the old movies. When he started to collect black-and-wbite 16mm prints, we would sit up in his apartment and watch *Fronkenstein* and *Draculo*, and all those. Funny story about that. Bill loved the movie *Frankenstein*; his favorites were *Fronkenstein* and *King Kong*. *King Kong* came out in 1933. Bill Gaines was, what? Eleven. It was about this giant ape that was tearing up the elevated trains and everything in New York City, which was Bill's stomping grounds. Being eleven years old and having his imagination, *King Kong* just blew him away. It also had a similar effect on Frazetta; I know I've heard Frazetta talk about *King Kong* before, and Frazetta is, I think, two years younger than Bill. It was a very powerful movie for New Yorkers at that time. But Bill loved the movie *Frankenstein*, and we had always heard about the scenes that were taken out after the preview. One of the scenes was when the monster throws the little girl into the lake after picking daisies, and it sort of became a thing with us, sort of like finding Graham Ingels. Bill made the statement, "Boy, I'd give $500 if I could find that few feet of film and splice it into my print." Well, there was this guy—who shall remain nameless—who was, well, maybe to be nice we should say that he liked to "fulfill people's wishes." [laughter] He was a talented guy in terms of writing things and being an artist—to a point. He had been friends with Wally Wood, Frazetta, and some of the other guys, but he had this other streak in bim that he just couldn't seem to overcome. Anyway, he told Bill that for $500 he could get him that piece of film. Well, of course, he took a 16mm camera and went out and threw a big rock into a lake or something, and made a big splash. He sold that film to Bill, and Bill looked at it and said, "What's this?" [laughter] It was really bad, really bad. Of course, the end of that story is that Universal several years ago came out with a videotape of that movie with the real scene in it. You see Karloff actually pick up the little girl and throw her into the lake. Then he realizes what's happening, and he's all confused and befuddled and upset by what's happened and he takes off through the woods. That's the scene as it really was, but the film Bill got was just of a huge splasb. I used to talk to Bill about it, we'd call it the "$500 splash." He'd laugh about it. Another thing we had in common was that we both had a certain respect and admiration for science and for teaching science. He just was always kind of like a big brother, you know? I mean, I want it to be known on the record that I wasn't a professor longing to get out of professing and looking for a way out, and



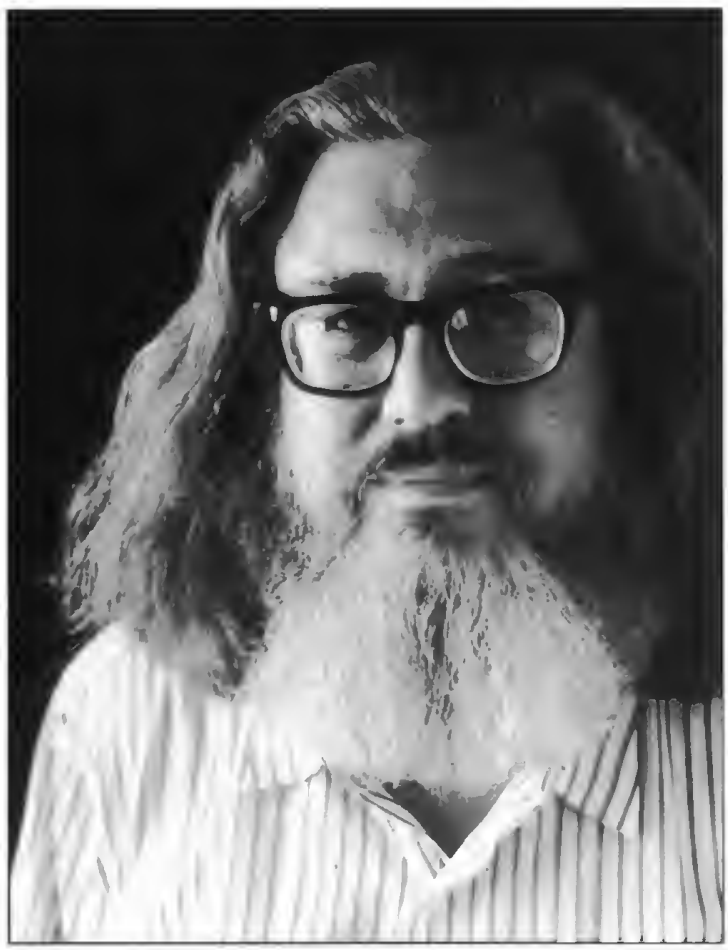
Bob Overstreet, Bill Goines, ond Russ Cochron with o set *of* Tales from the Crypt *from the Goines File Copies.*

deciding to go see Bill Gaines to try to get some rights from him. It didn't happen that way at all. I was totally happy being a professor and teacbing college and I just wanted to know Bill, and the more I got to know him the more questions came up and so on. I'll never forget a very significant point early on in our relationship. We were at dinner one time, and this was before the first *EC Portfolio*, because it was a part of what led to that. I looked at bim, and I said, "Bill, that old stuff was so great. You just don't know how many guys out there like me loved it and wera obsessed with it, and really hated to sae it die. Why don't you publisb that again?" And he looked at me and he said, "No way. I'm doing well with *MAD*. I don't want to go througb the crap they put me through with all that horror stuff." Then he paused for a beat or two, and he said, "Why don't *you* do it?" And I laughed. That really didn't sink in until I was on the plane going back to Des Moines, reliving the weekend, and I thought, "Why *don't* I do it?" You know, why not? That, plus seeing the EC art and marvaling at the detail of it in his office, those two things happened at around the same time. I remember that I was somewhat disappointed in the Woody Gelman book when it came out, because the color was too loud. It was garish, and it obscured the line work in some cases, and I thought it didn't do justice to the artists. So the combination of that and Bill saying to me, "Why don't *you* do it?" Those were his exact words. I remember them like they were yesterday. "Why don't *you* do it?" I sloughed it off at the time, and then I started thinking about it later, and I thought, "Well, there's that art, and then there's tha color in the Gelman book, so if I do it, I would do this differently." And the wbeels just started to turn. Then as time went on, two things happened simultaneously. I got tireder and tireder of teaching, because I was in a small university and I found myself teaching the same courses year after year. First couple of years it was wonderful. I was charged up. I was going to take these physics concepts that people had trouble understanding and I was going to wrestle them to tbe ground and make them palatable for Liberal Arts students who weren't really interested in physics. There was a challenge there, and I enjoyed that and that's what I did for several years. But the seventh or eighth or ninth time you've taught a course, that starts to wear off. Tben you look up and you see some doddering old professor that's limping across the campus with his old yellow lecture notes under his arm and you say, "Is tbat me twenty years from now?" I started at Drake as chairman of my department, so I bad nowhere to go but into being a dean or something, a paper pusher. The part of teaching that I anjoyed was baing in a classroom, and having a piece of chalk in my hand and drawing pictures and explaining things and going back and forth with students. All the rest of it, the making up budgets and going to meetings and writing letters and paper pushing was just something that came with the territory. At the same time this is happening, I'm starting to see I can make some money at publishing. Then another factor kicked in, and that was I've always been in love with my home town of West Plains, Missouri. I was born here, I went to school all through high school here. Most of my friends are here, and once I got a Ph.D., I thought, "Well, that's it for West Plains," because there's no university here, there's no place for me to use that Ph.D., so I must be ready to go out into the world and never come back, basically. But I realized as a publisher, a mail order publisher, I could live anywhere I wanted to. So the three things came together in 1974: an increasing boredom with teaching, an increasing awareness of being able to make a living as a publisher, and a desire to move back to West Plains, because both my parents were alive at tha time, my kids were little; I wanted tbam to be raised in the same small town, with the Ray Bradbury-type Midwestern flavor that I had been raised in. In '74 these things all intersected and I decided at that point to make the move. My fellow professors thought I was absolutely crazy because I had tenure. I had a guaranteed job for life; it was an easy job. You don't work that many hours a week, you're basically your own boss, but the other two things, being able to be a publisher and being able to mova back to West Plains just totally outweighad it. And that was when I announced to my family and everybody that I was going to quit teaching and go into the comic book business. And they all thought I was nuts. Maybe I was, I don't know. But I'm glad; I've naver bean sorry for it.

"Feldstein may have been the brains of EC, but Bill was the heart."

GG: Do you think some of tbe heart went out of this whole thing when Bill died?

Cochran: Oh, absolutely. Absolutely it did. Bill was tbe heart of the wbole thing. And there's no way that people like me and you and John Benson and Rich Hauser and guys like us, as much as we loved the stuff at the time and love it now—you know, *he* was what was happening. Bill was the guy who made the movies, we just watched the movies. Even Feldstein and all the old EC artists and writers and so on, they've all realized that there has to be life after 1955. They had to go on and do other things, and get involvad in other ventures and so on. Feldstein says in his interview, and I've always felt in agreement with him, that he was basically just doing a job. He was putting bread on the table. I always noticed when I went to New York, I would go in to talk to Gaines, and we would laugh and talk and have fun and go out to dinner and everything, and a lot of the time when I would come into the offices, Feldstein would close his door. Meaning, "I don't want to talk about the old days, I've got an issue to put out. I've got an issue of *MAD* to do." He was there to work. He was a worker, I mean, no doubt about it. And I respected that, but I also wondered at the same time why he didn't have more nostalgia for it. I tbink a lot of that comes out in your interview with him—it was a job. He was good at it and he liked it, but still it was a job. He was paying for that house that he'd bought and putting bread on tbe table for tbose kids of his, and that was his main reason for doing it. Al thought of Bill as a guy who, if everything failed and went down the drain, he would still have his family money and he would still be all right. But Al didn't think of himself that way. Feldstein may have been the brains of EC, but Bill was the heart.



Bill Gaines, circa early 1970s.


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